Miniature Melodies

VOLUME 3

FOR THE

YOUNG PIANIST

The Themes By

Jessie L. Gaynor

Arranged By

Dorothy Gaynor Blake

Price 60 Cents Net

R

The John Church Company
Cincinnati New York London
"The House Devoted to the Progress of American Music"

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FOREWORD

In order that there might be a third book to follow my mother's Miniature Melodies, Volumes I and II, I have collected and arranged these numbers. This volume, while not stepping far beyond Volume II, will present a few new problems and opportunities for the young pianist. A great deal more pedaling is needed in these numbers. Several require running and arpeggio work and there are increasing opportunities for the development of a staccato touch, contrast of tone volume between the two hands, phrasing and general good style.

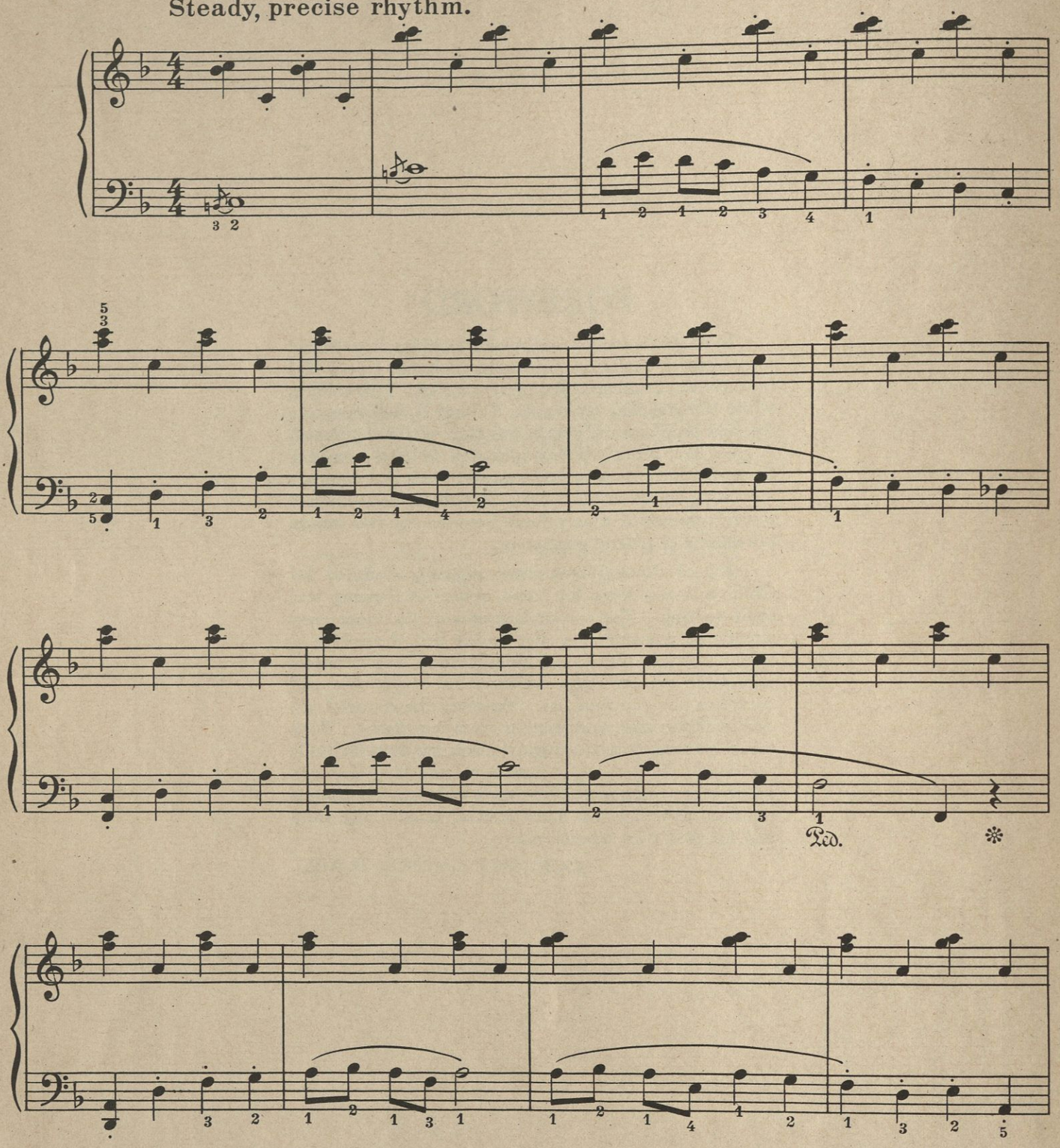
All of the numbers were originally designed for Children's use; some for piano, some for dancing and some to sing. The accompaniments of the songs were already so pianistic that they readily lent themselves as solo numbers. Occasional simplification was necessary and some needed slight additions in length to sound complete for program use. However the material for each addition was taken directly from the original. With these few exceptions the original music has been faithfully preserved. It is a real pleasure to me, Mrs. Gaynor's daughter, to bring to children these hitherto unpublished numbers as well as the more familiar ones in this form and for their own especial use.

DOROTHY GAYNOR BLAKE.

The Clock.

JESSIE L. GAYNOR

Steady, precise rhythm.



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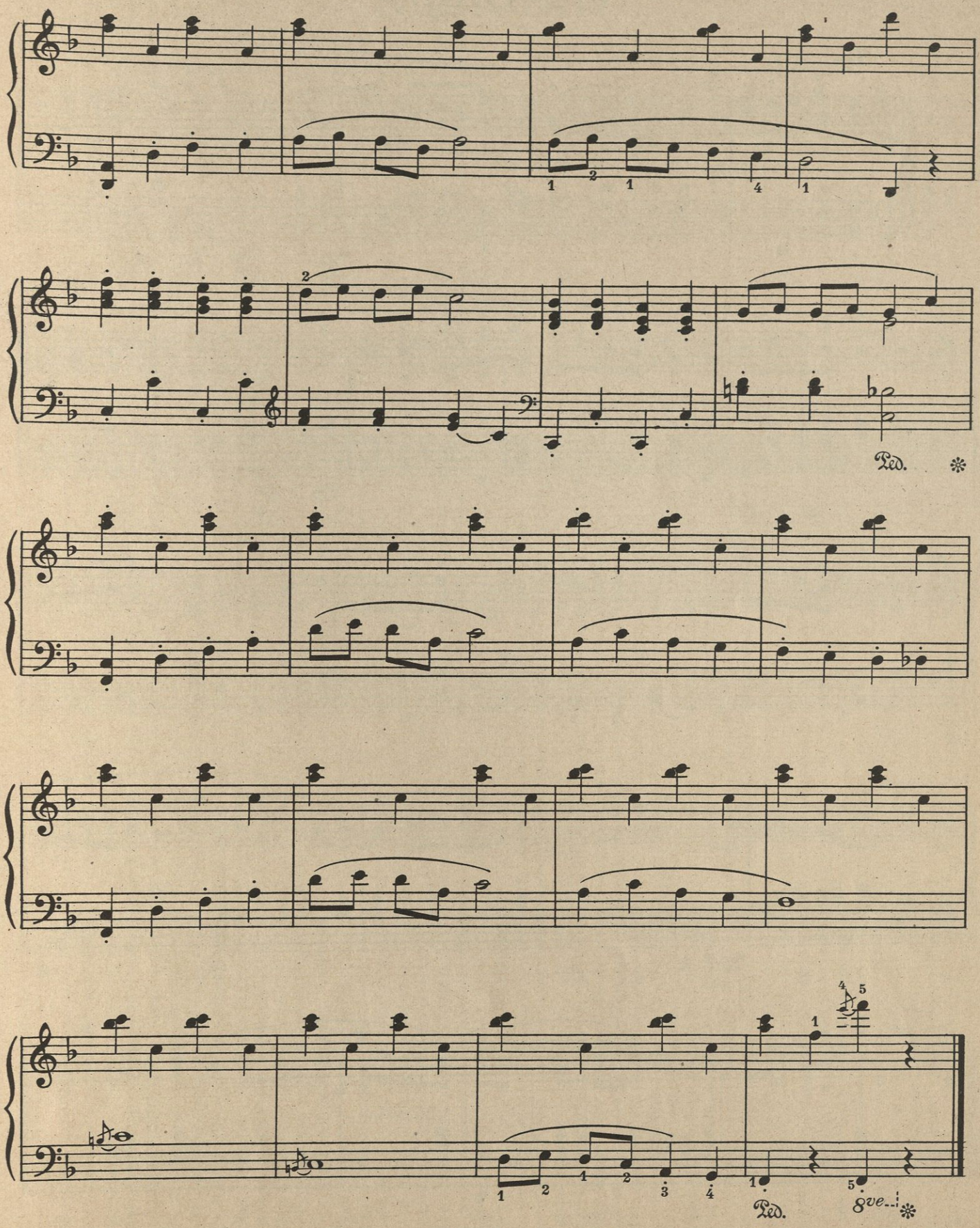
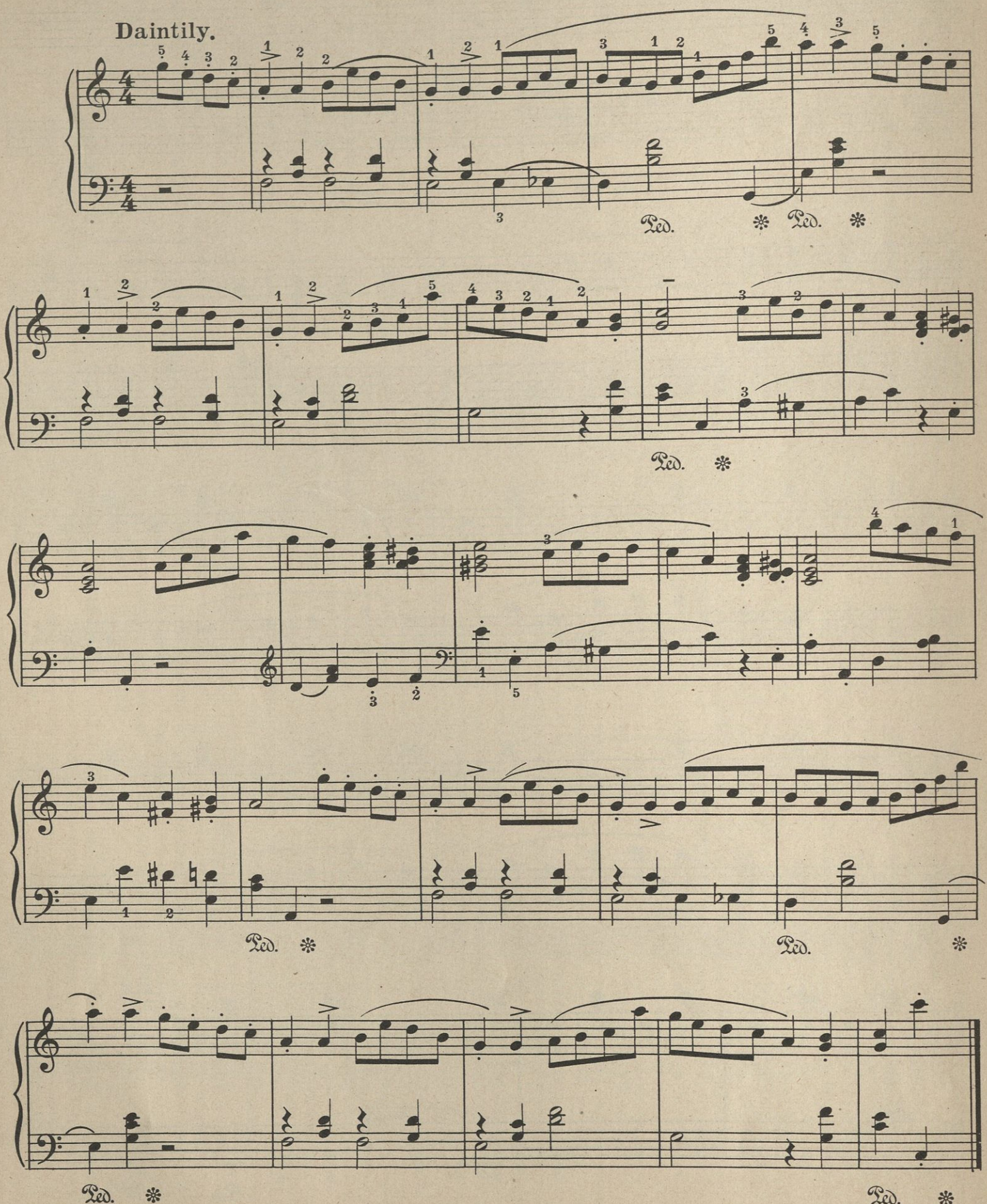
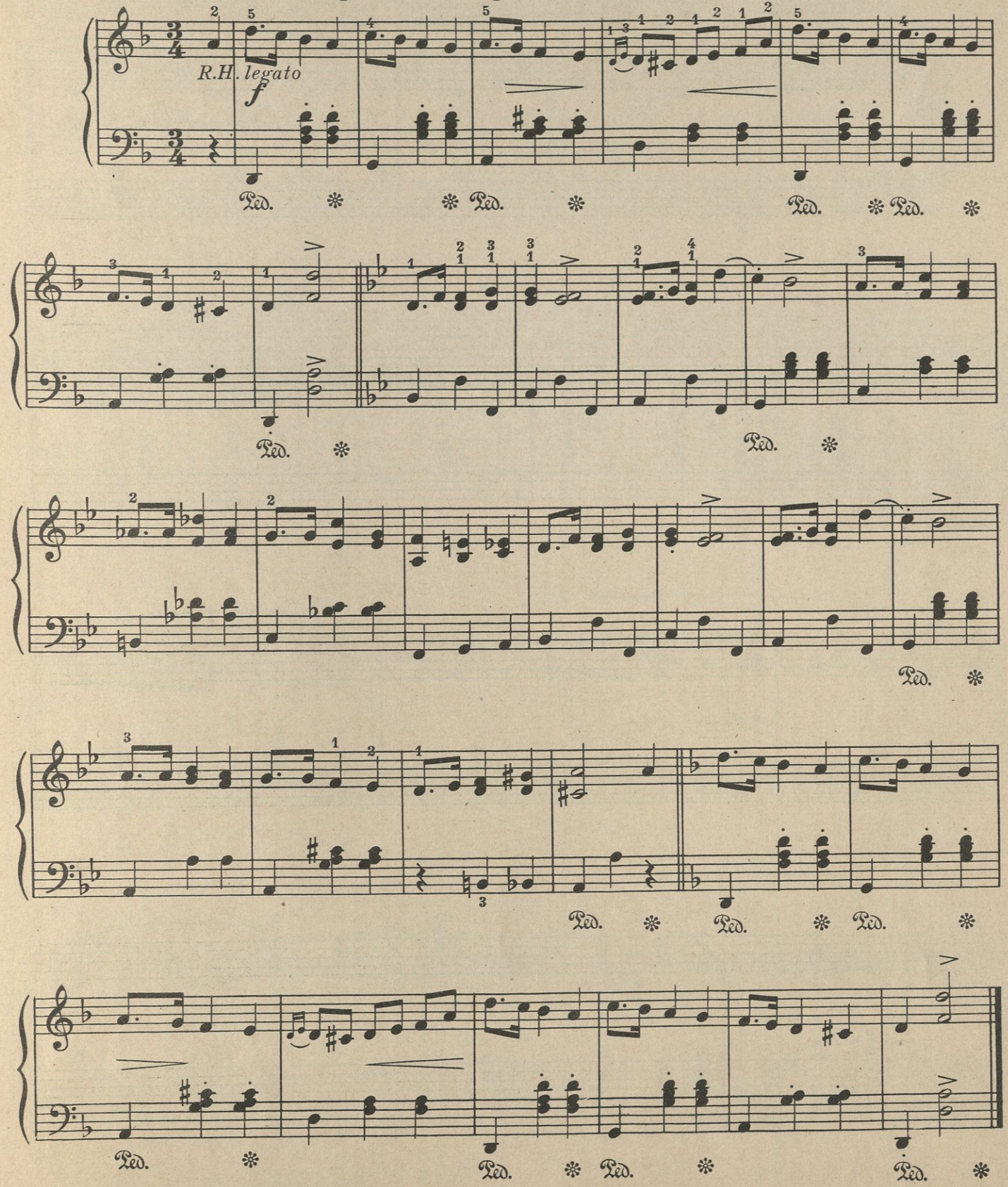

Ped.
Ped.
8ve...

Gavotte.

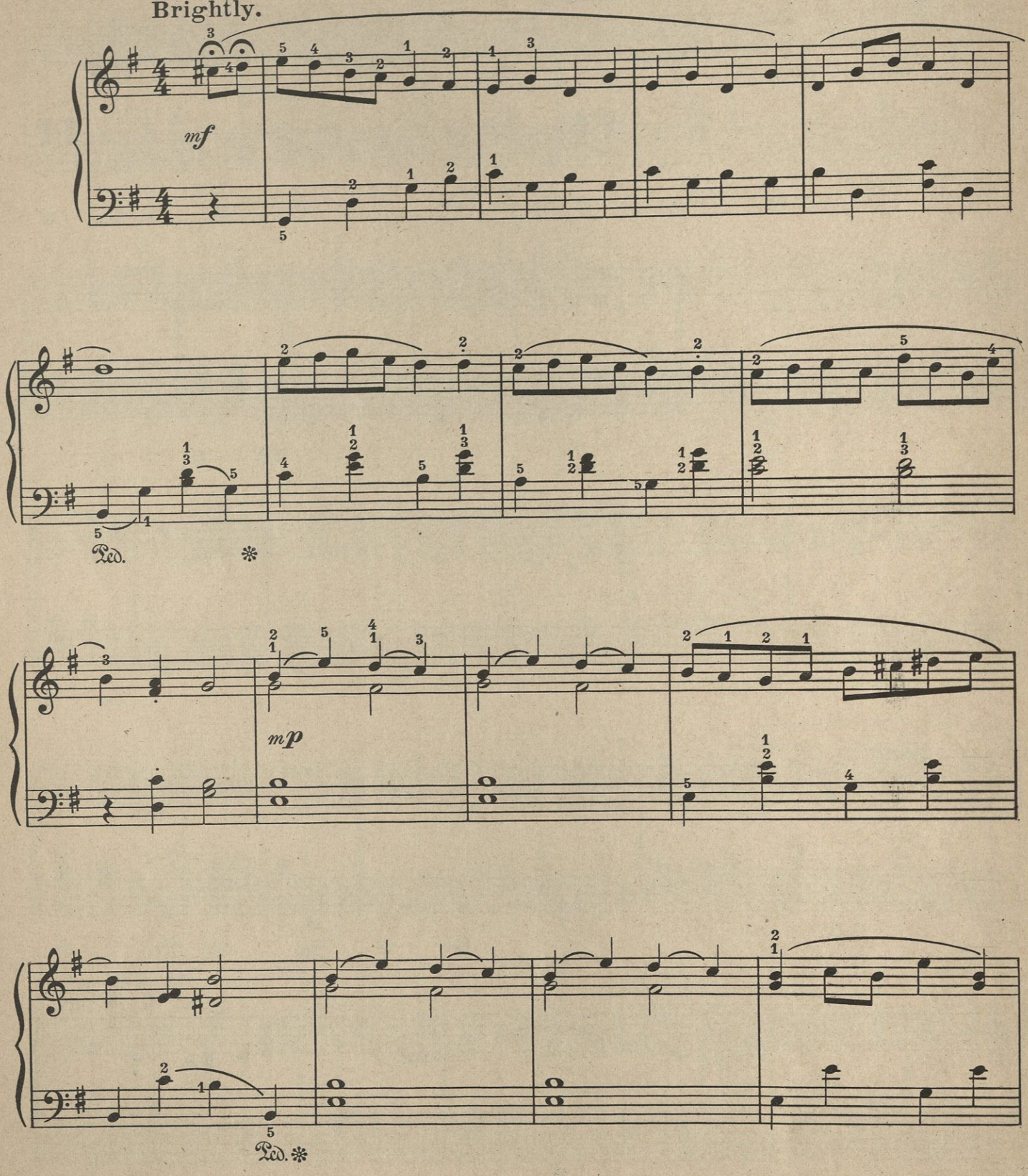


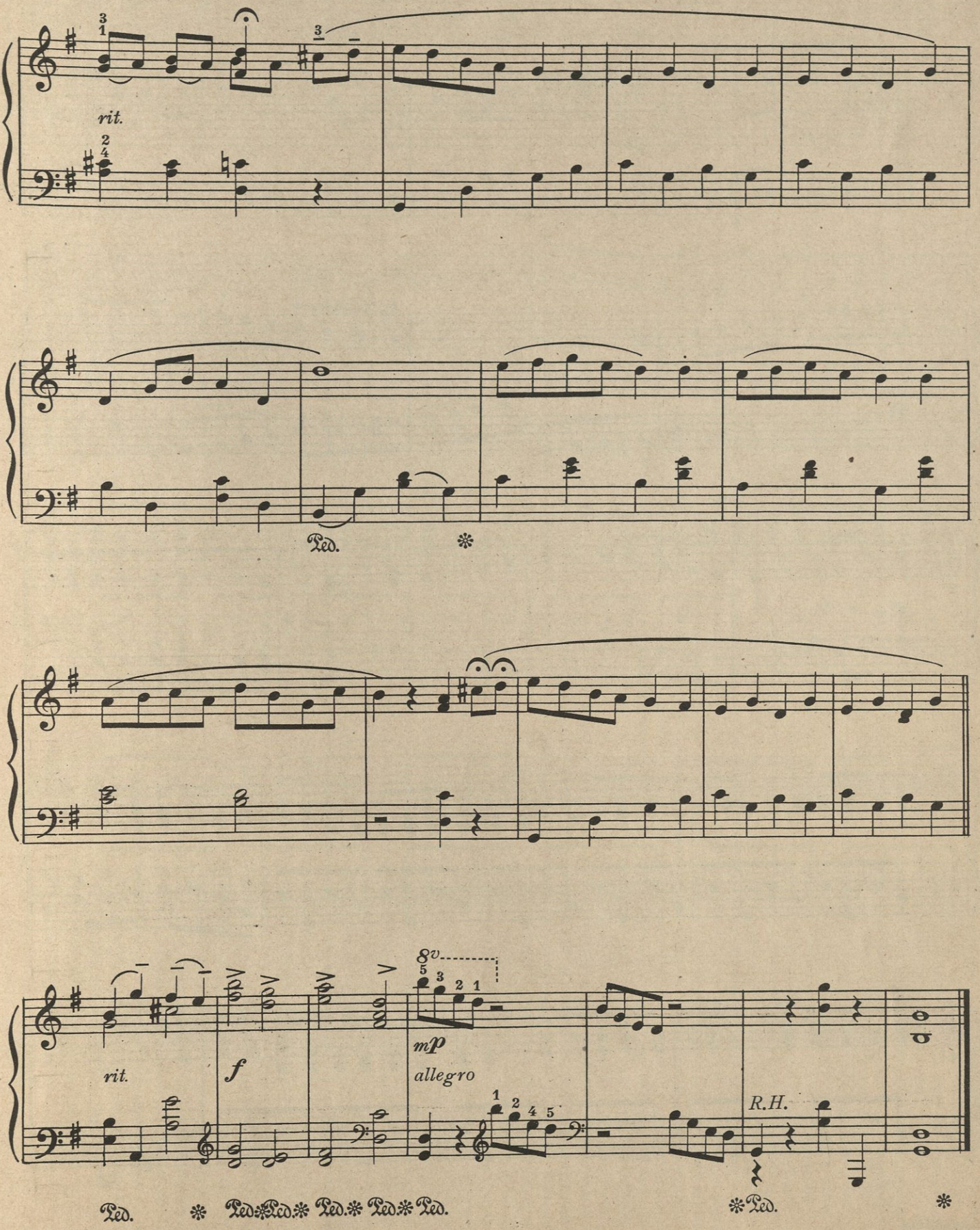
Mazurka.

Play with a vigorous swing.



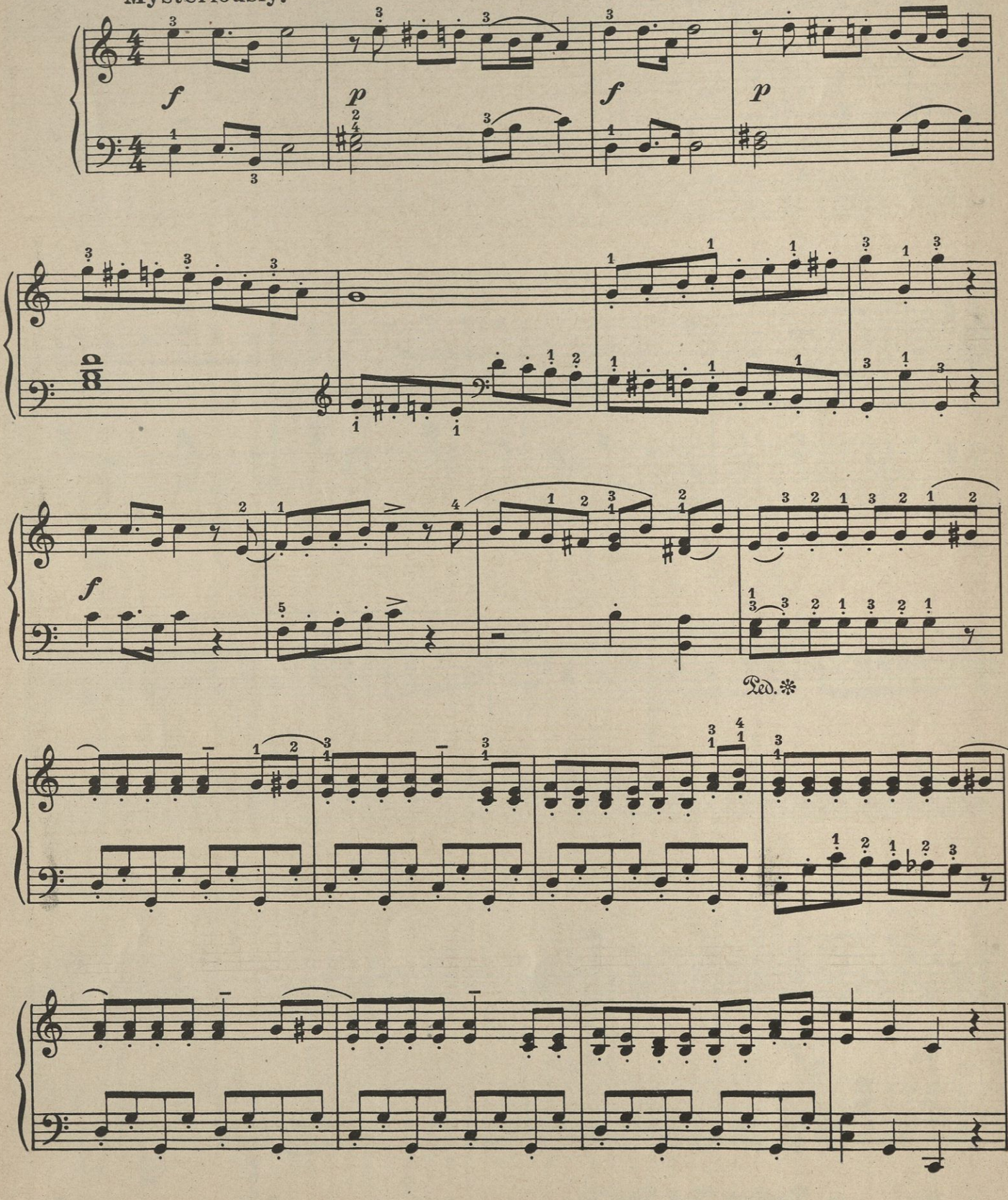
The Morning-Glory Bells.

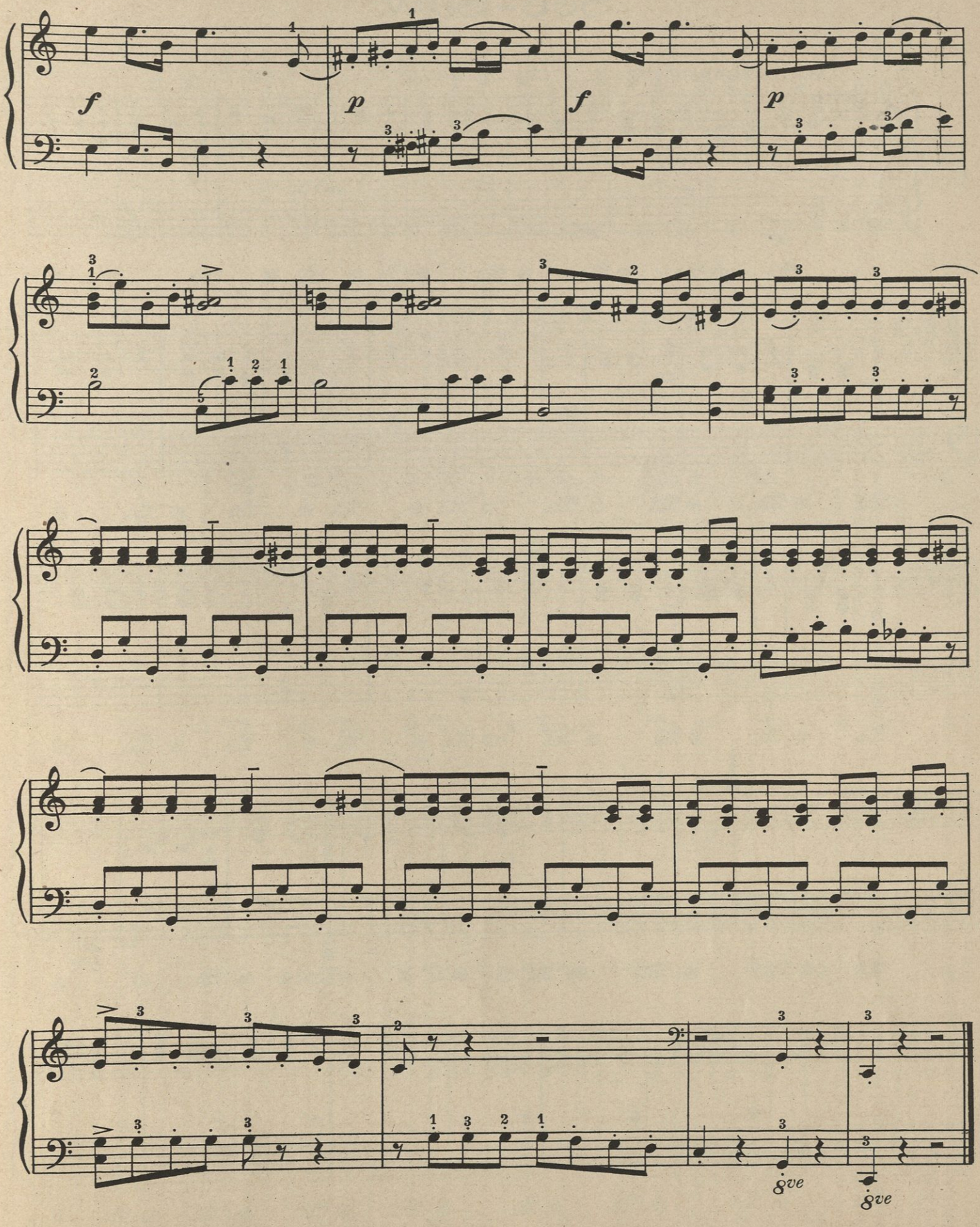



rit.
Ped.
rit.
f
8v
mp
allegro
R.H.
Ped. Ped. Ped. Ped. Ped. Ped. Ped.

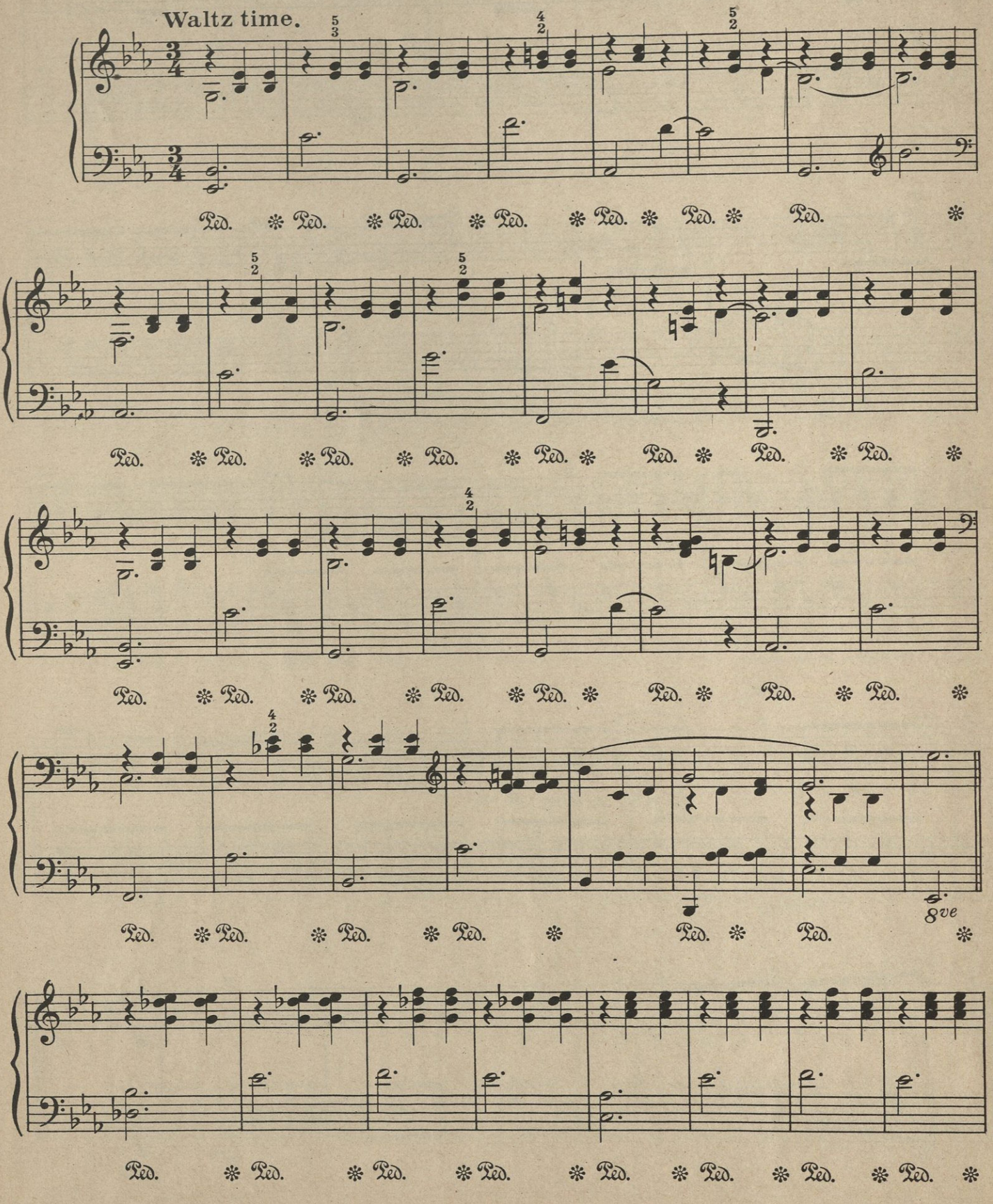
The Brownies.

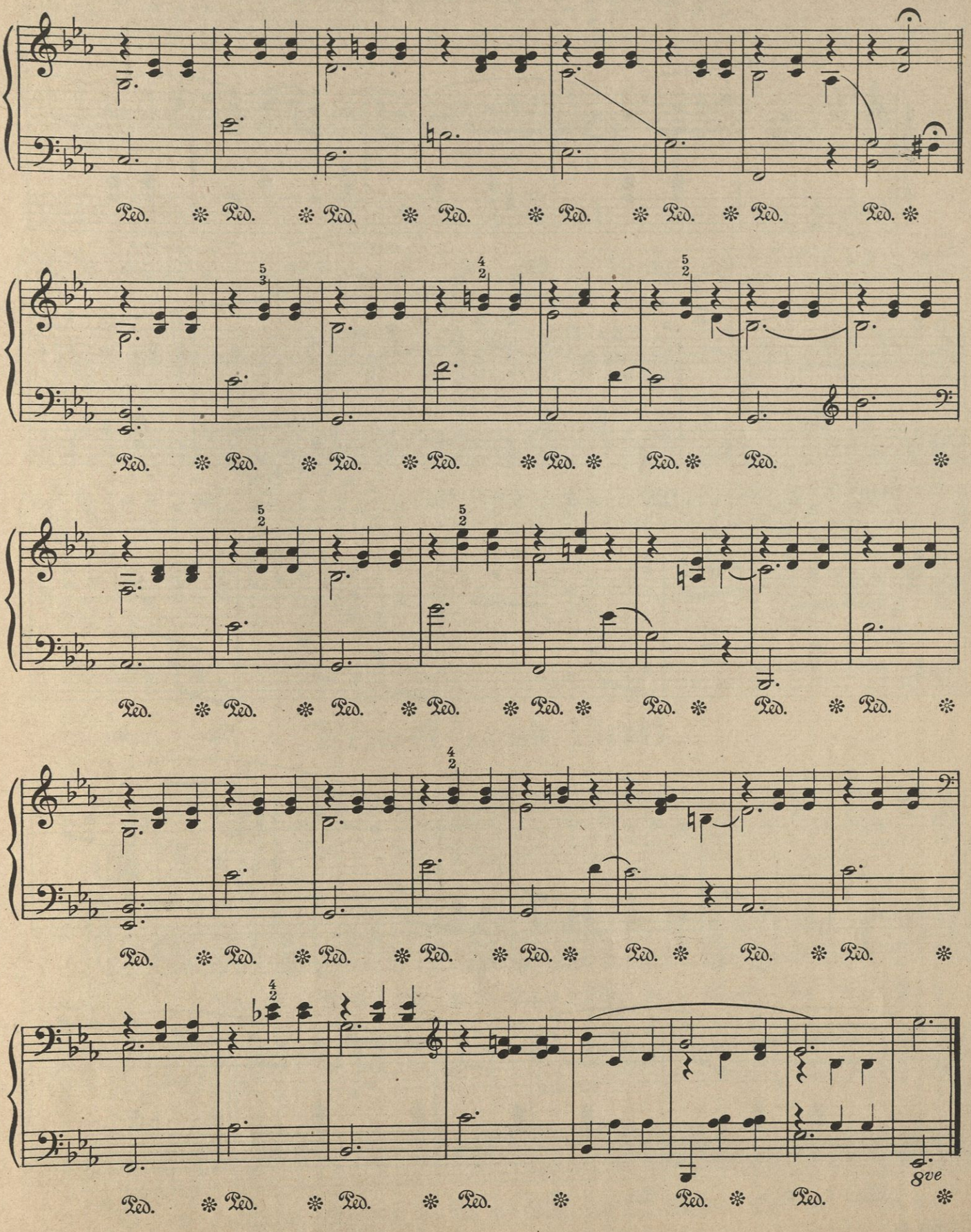
Mysteriously.




f
p
f
p
8ve
8ve

See-Saw.

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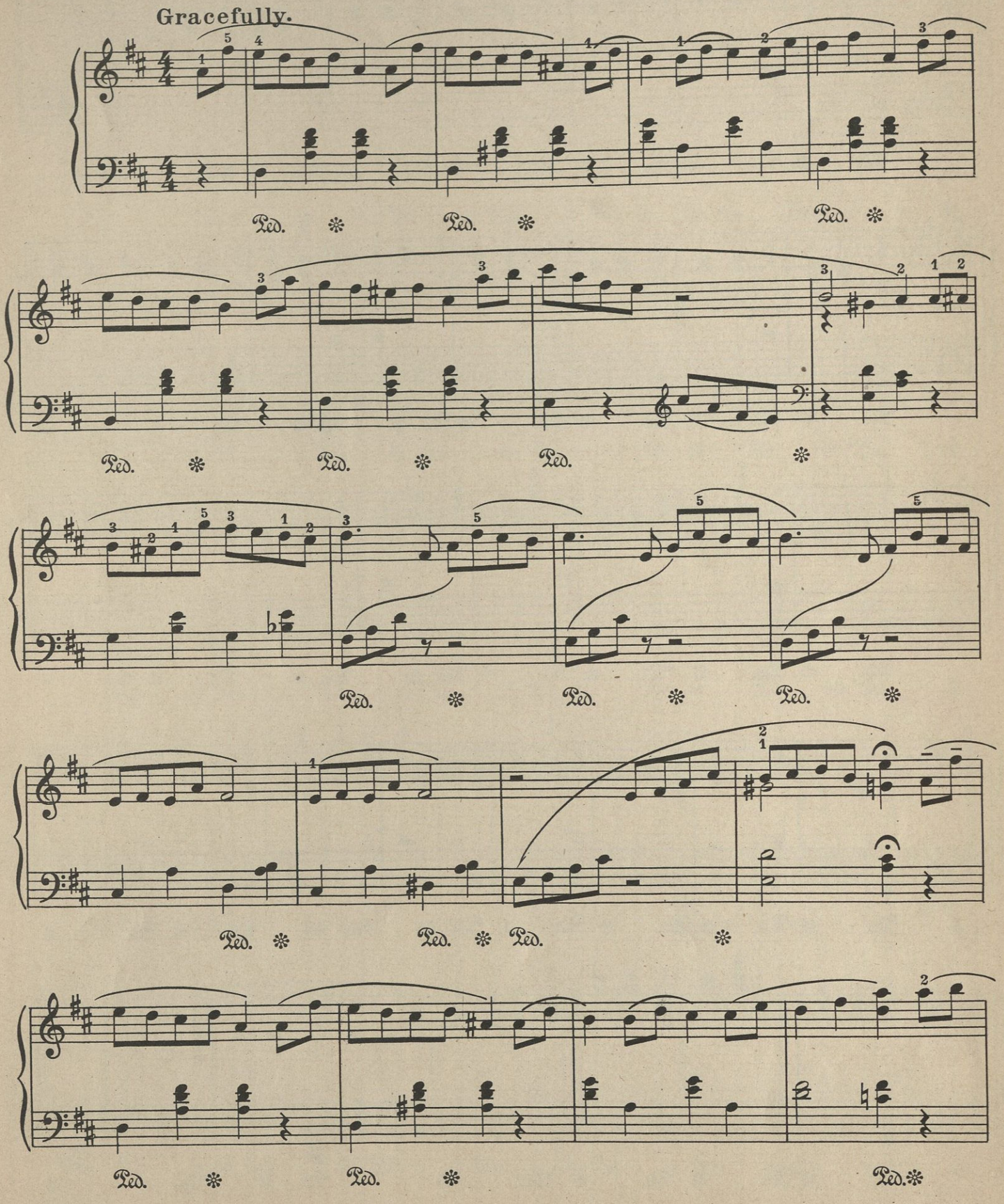
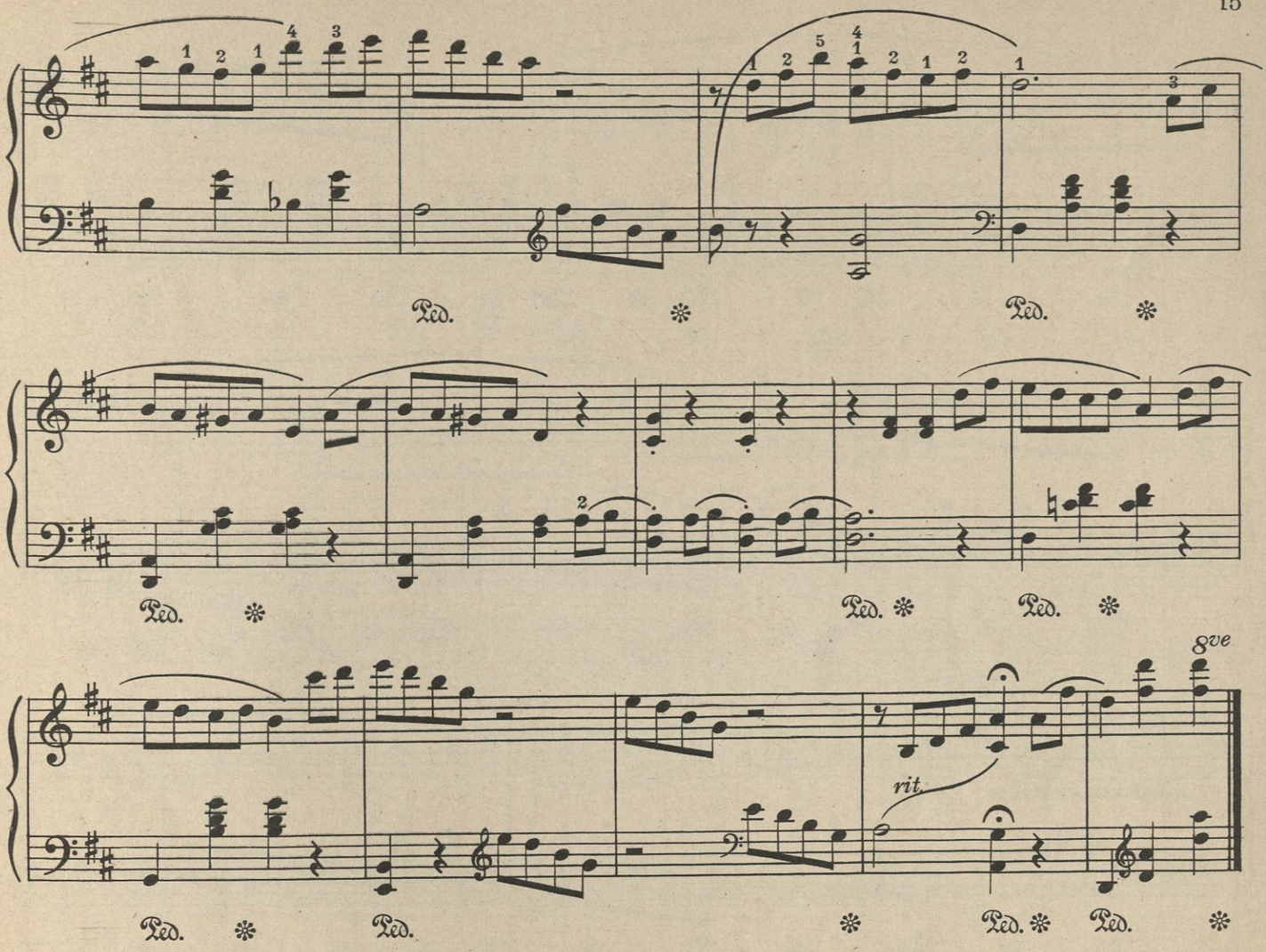
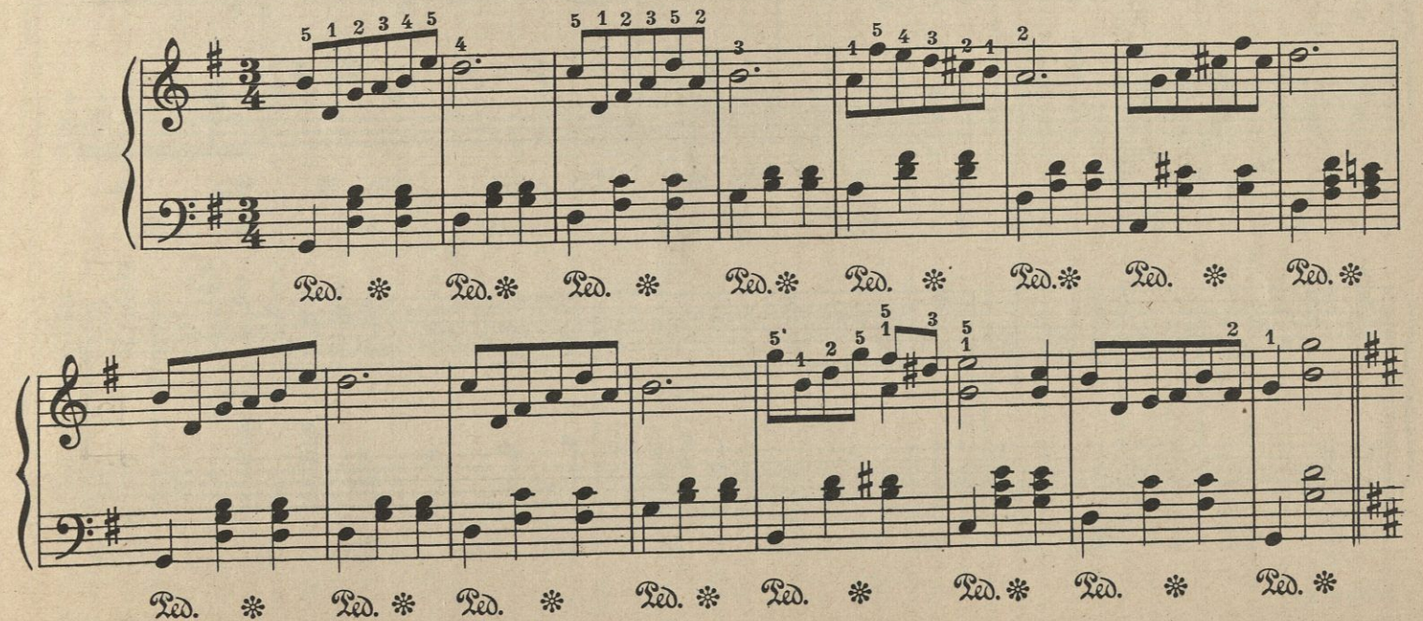
8ve

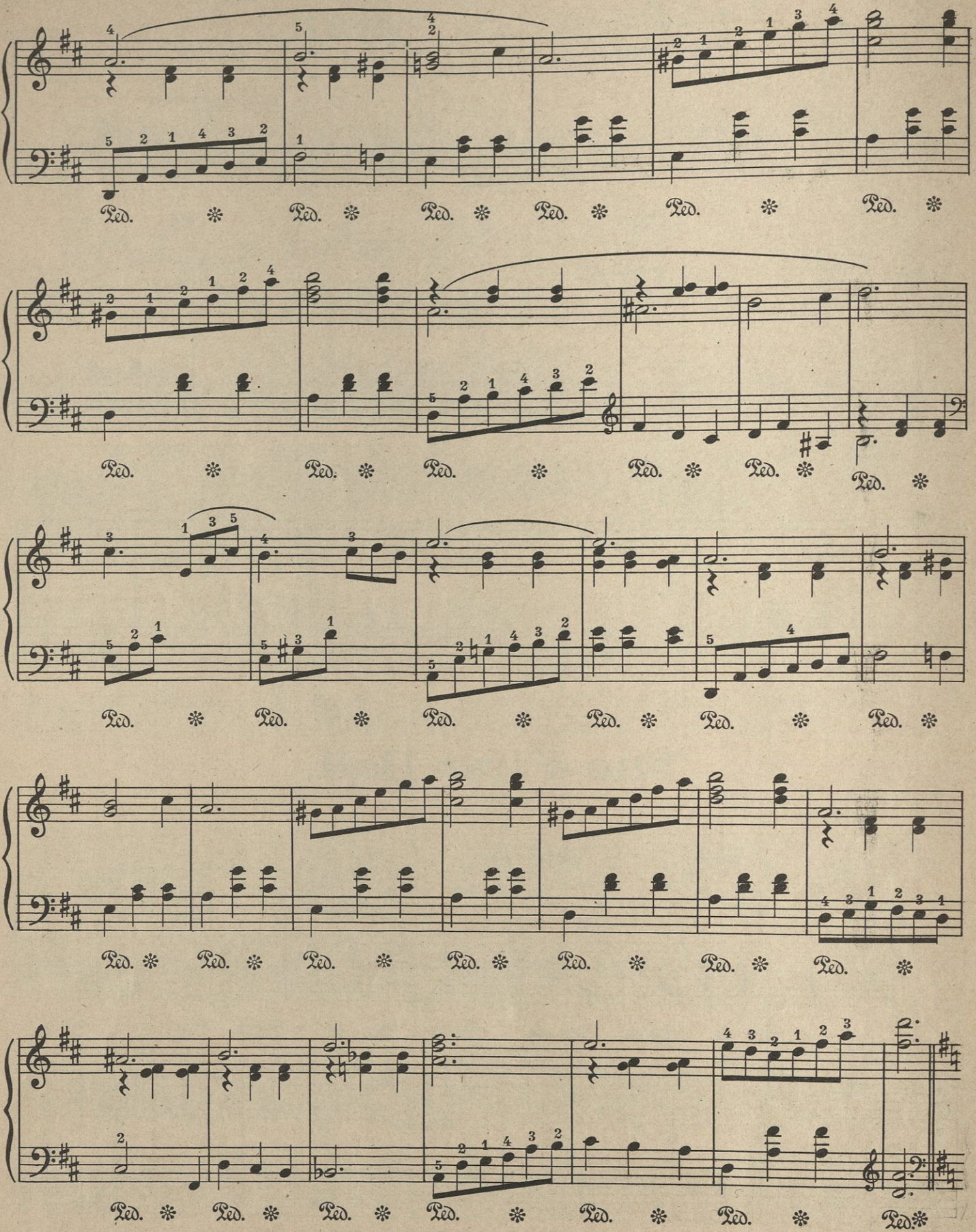
Cherry Blossoms.





The First Ball.

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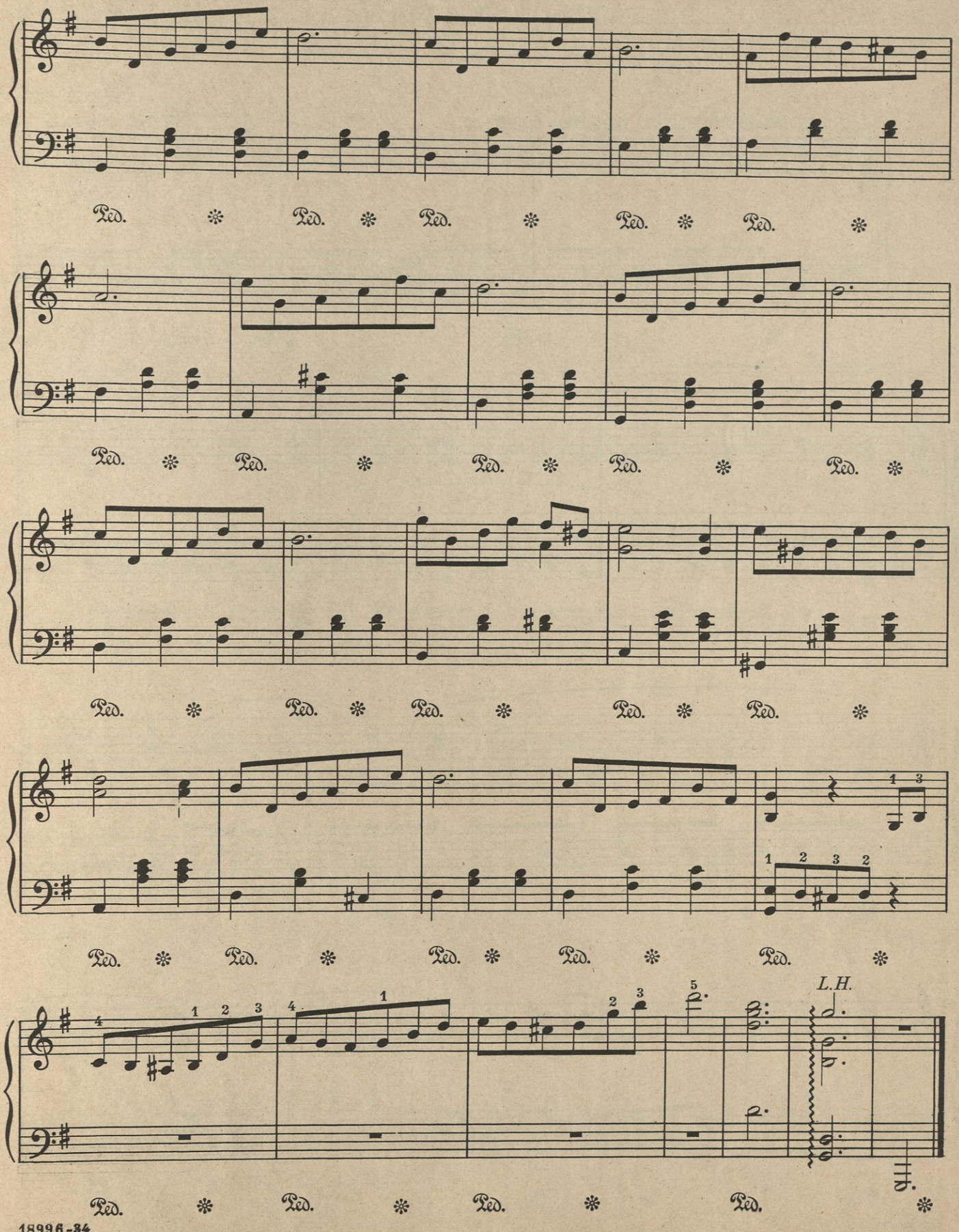
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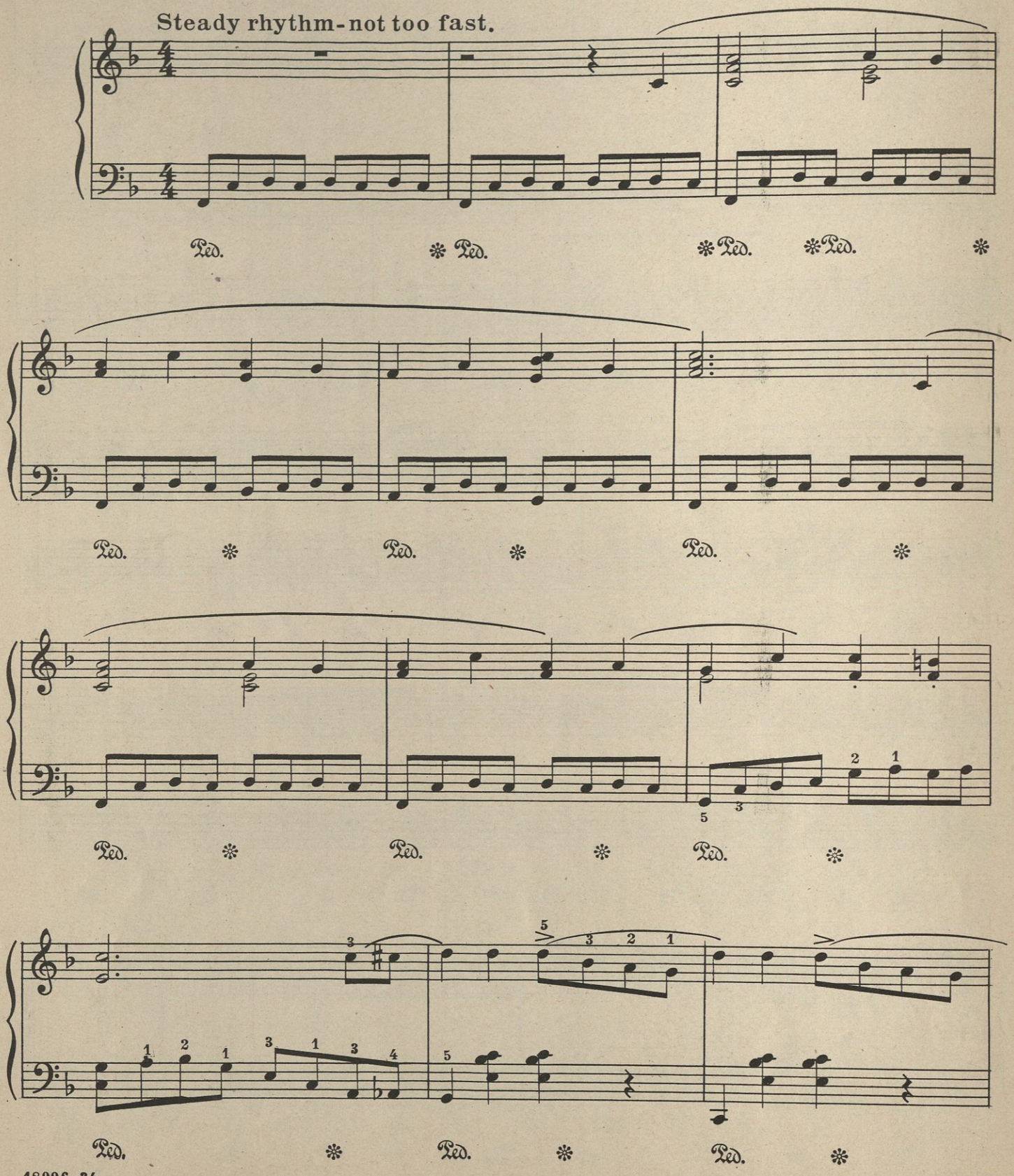
Ped. * Ped. * Ped. * Ped. * Ped. *
Ped. * Ped. * Ped. * Ped. * Ped. *
L.H.
Ped. * Ped. * Ped. * Ped. *

The Mill.


Steady rhythm-not too fast.
Ped.
Ped.
Ped.
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Ped.
Ped.
Ped.
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Ped.
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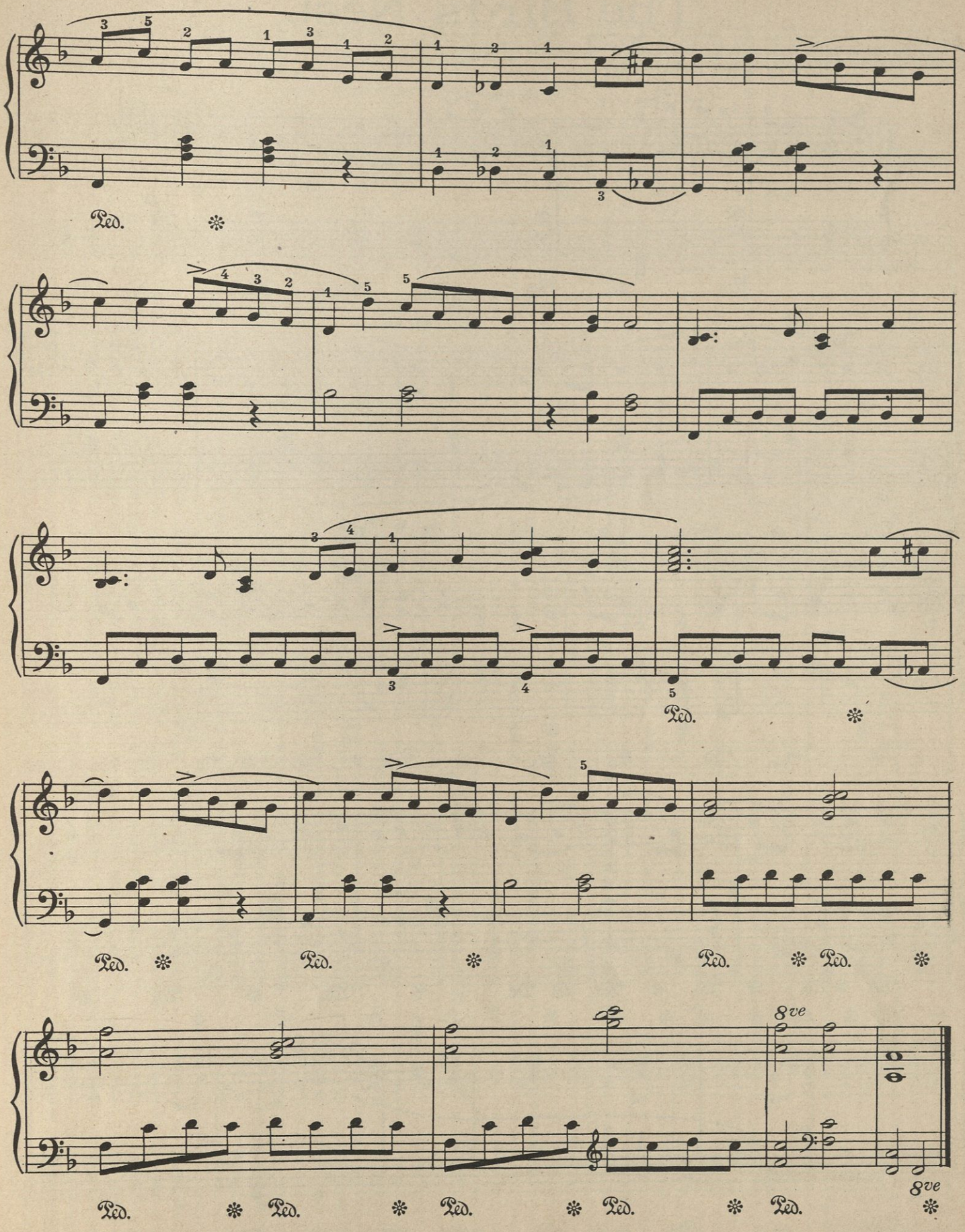
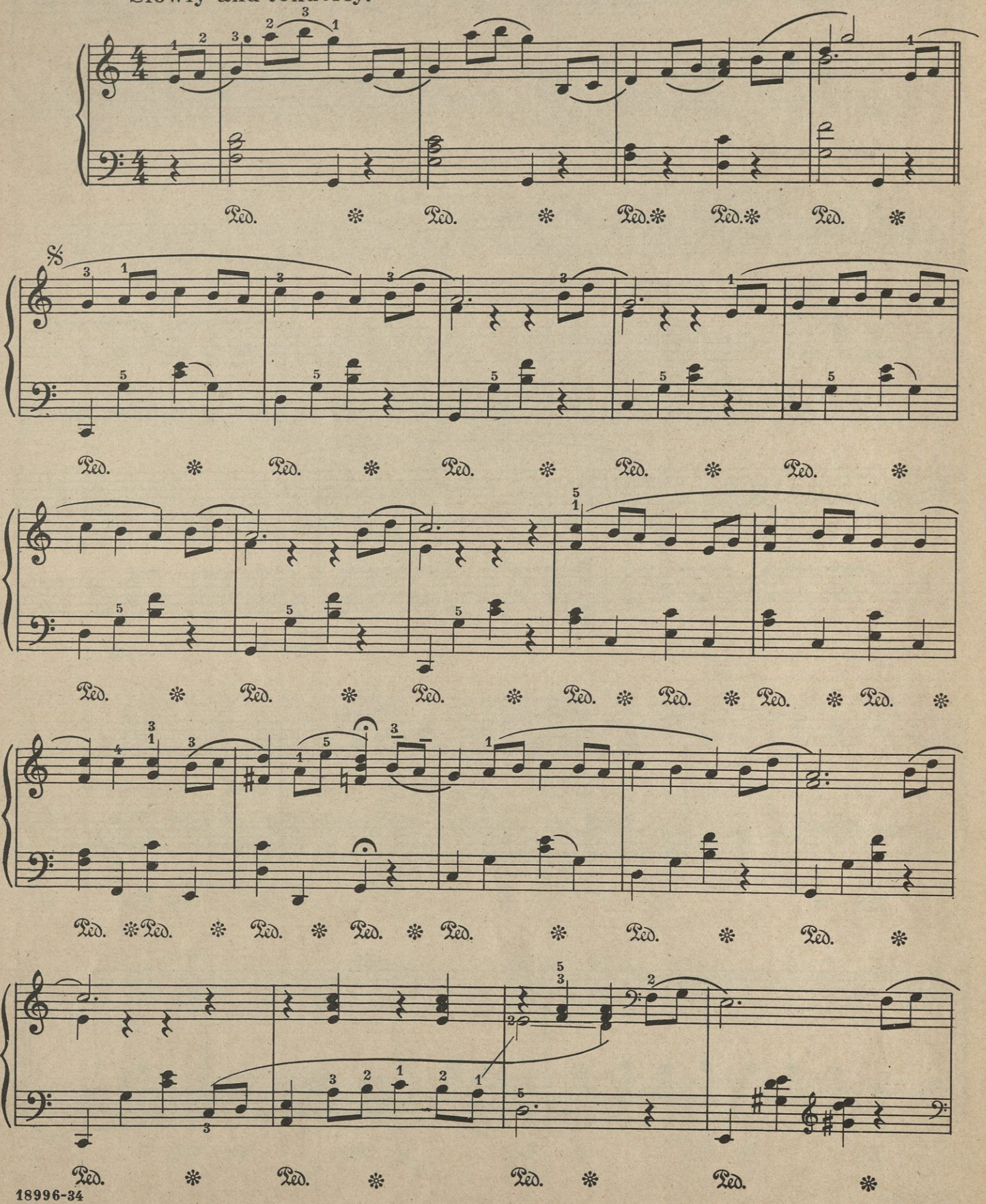
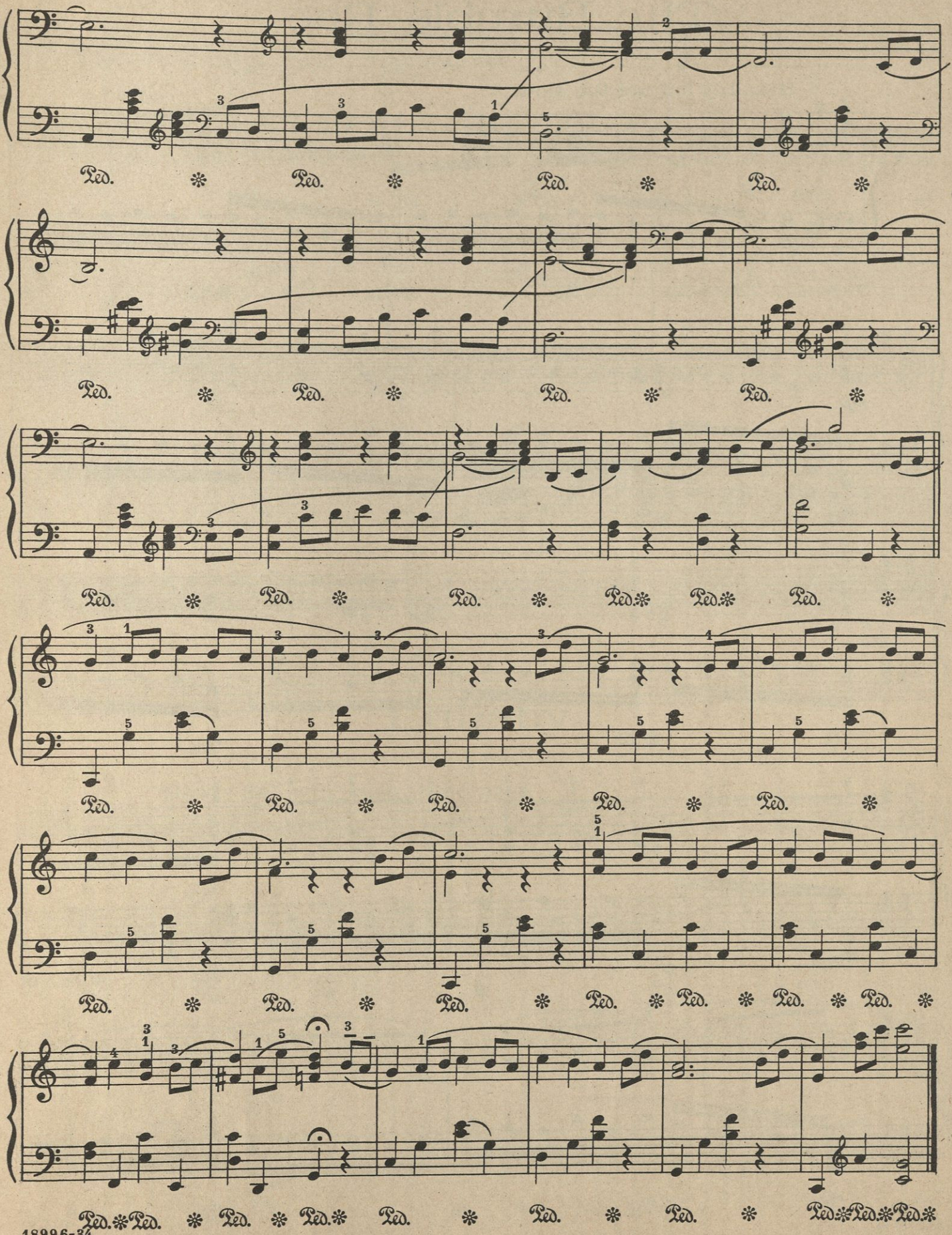
Ped.


Ped.
8ve
8ve

The Bird's Nest.

Slowly and tenderly.

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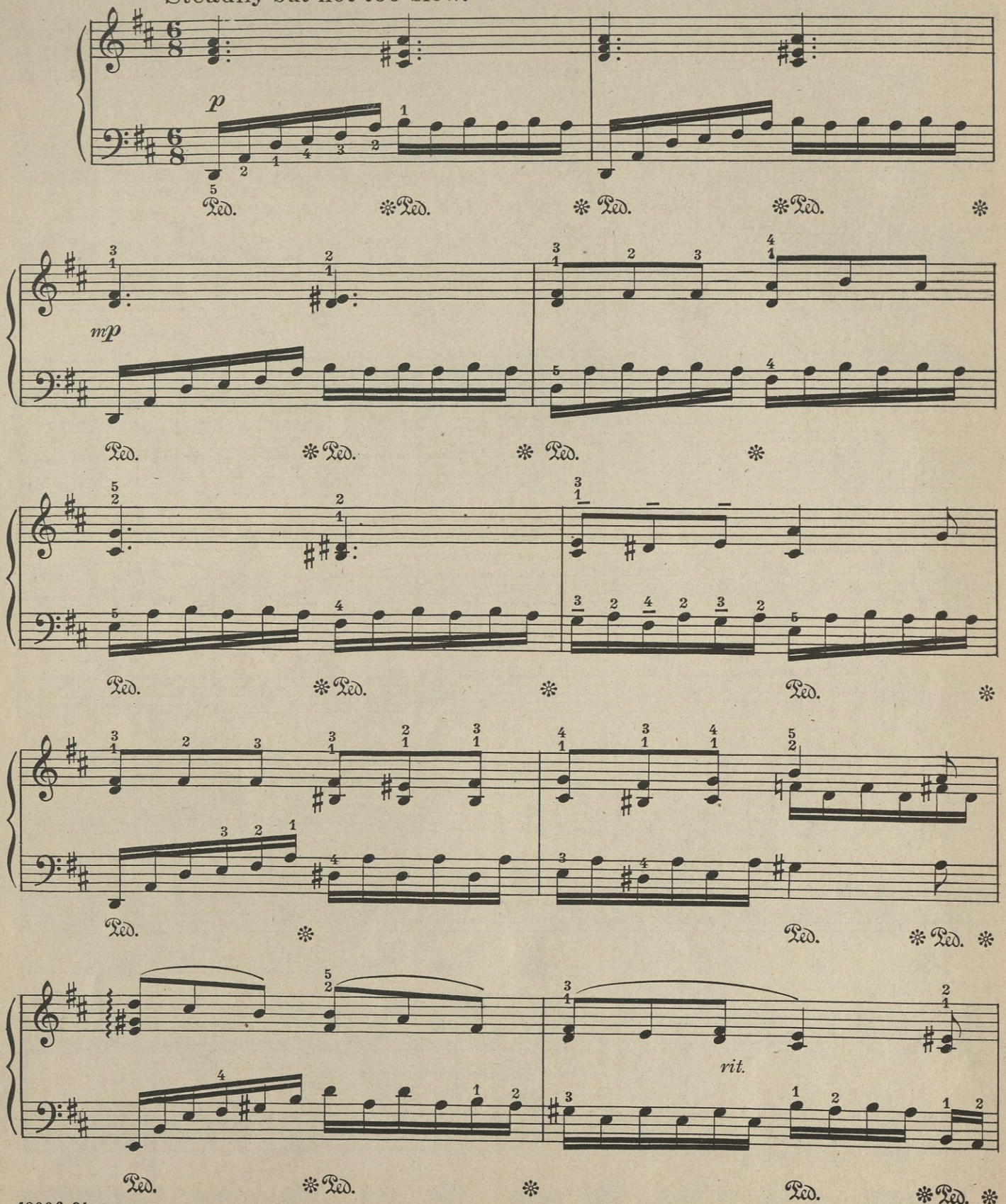
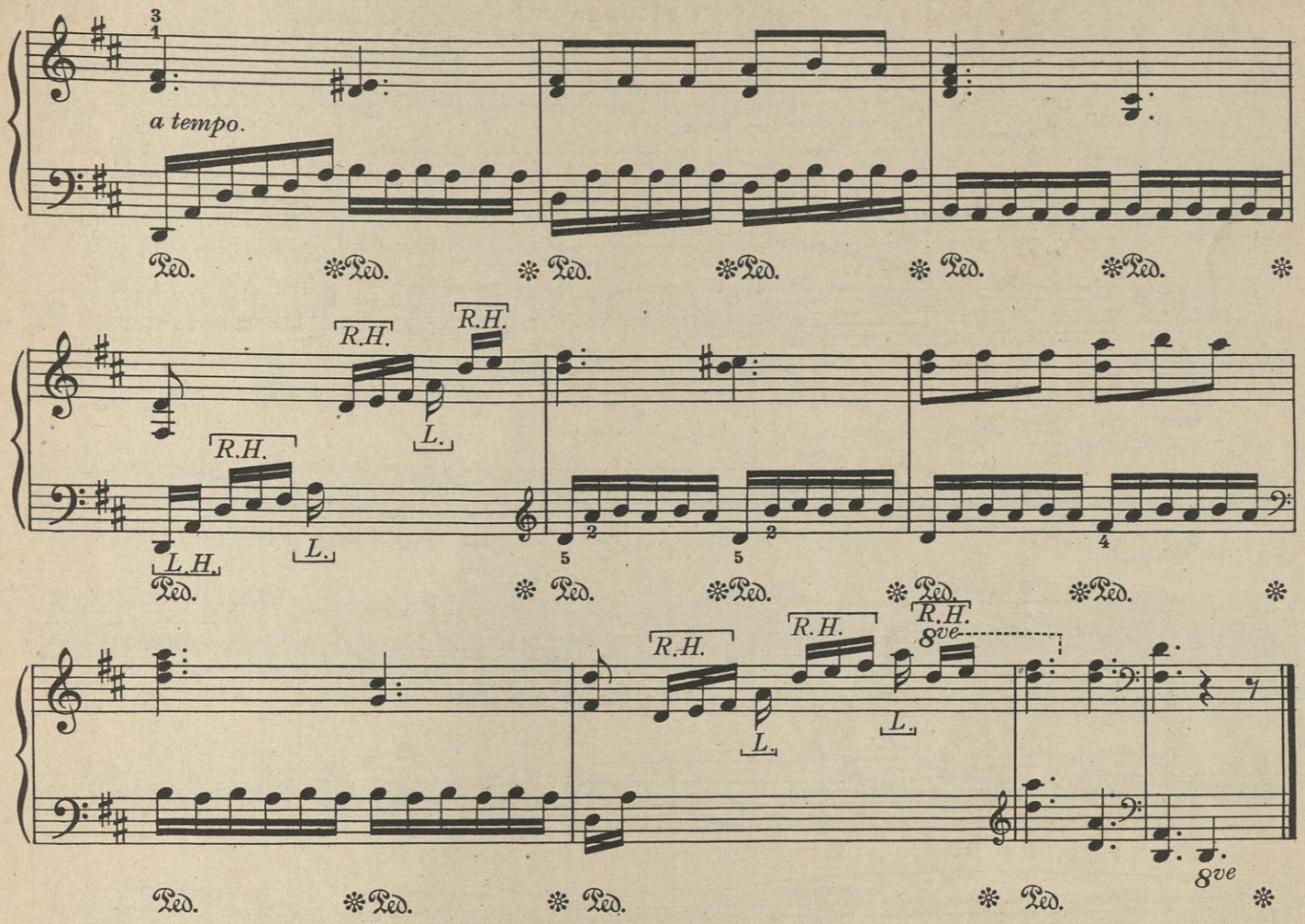
Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

The Bumble Bee.

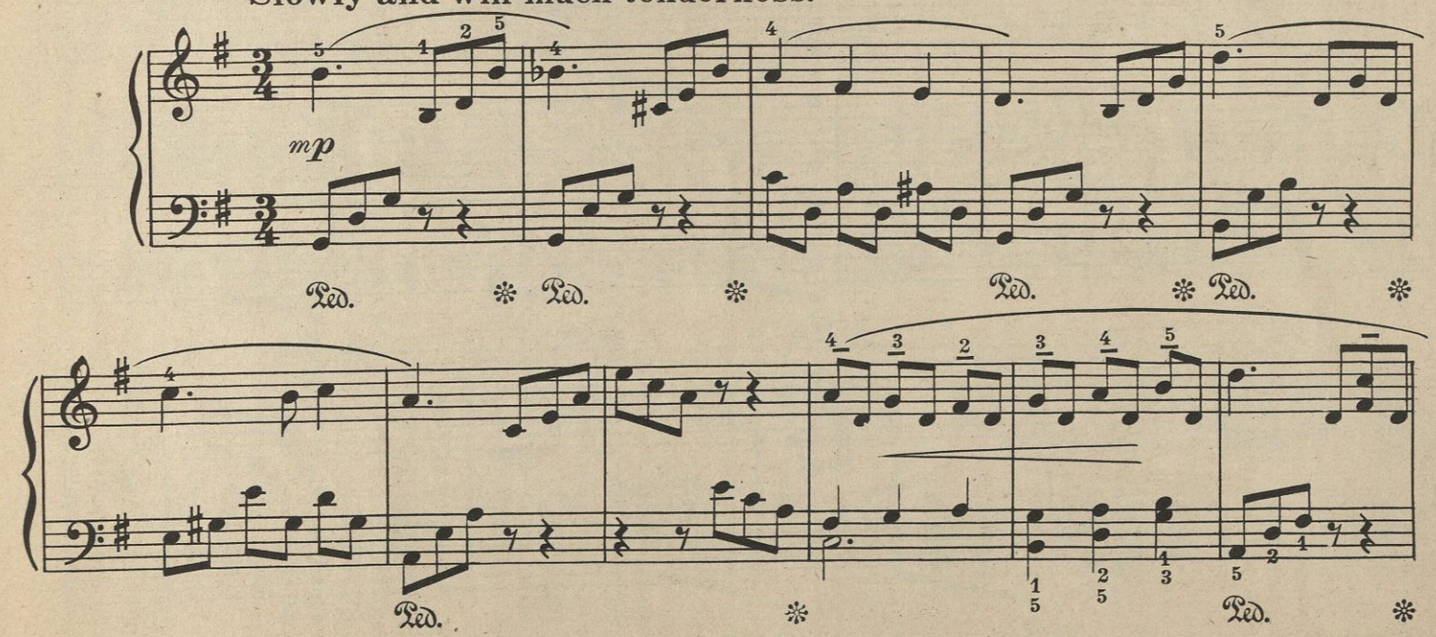
Steadily but not too slow.

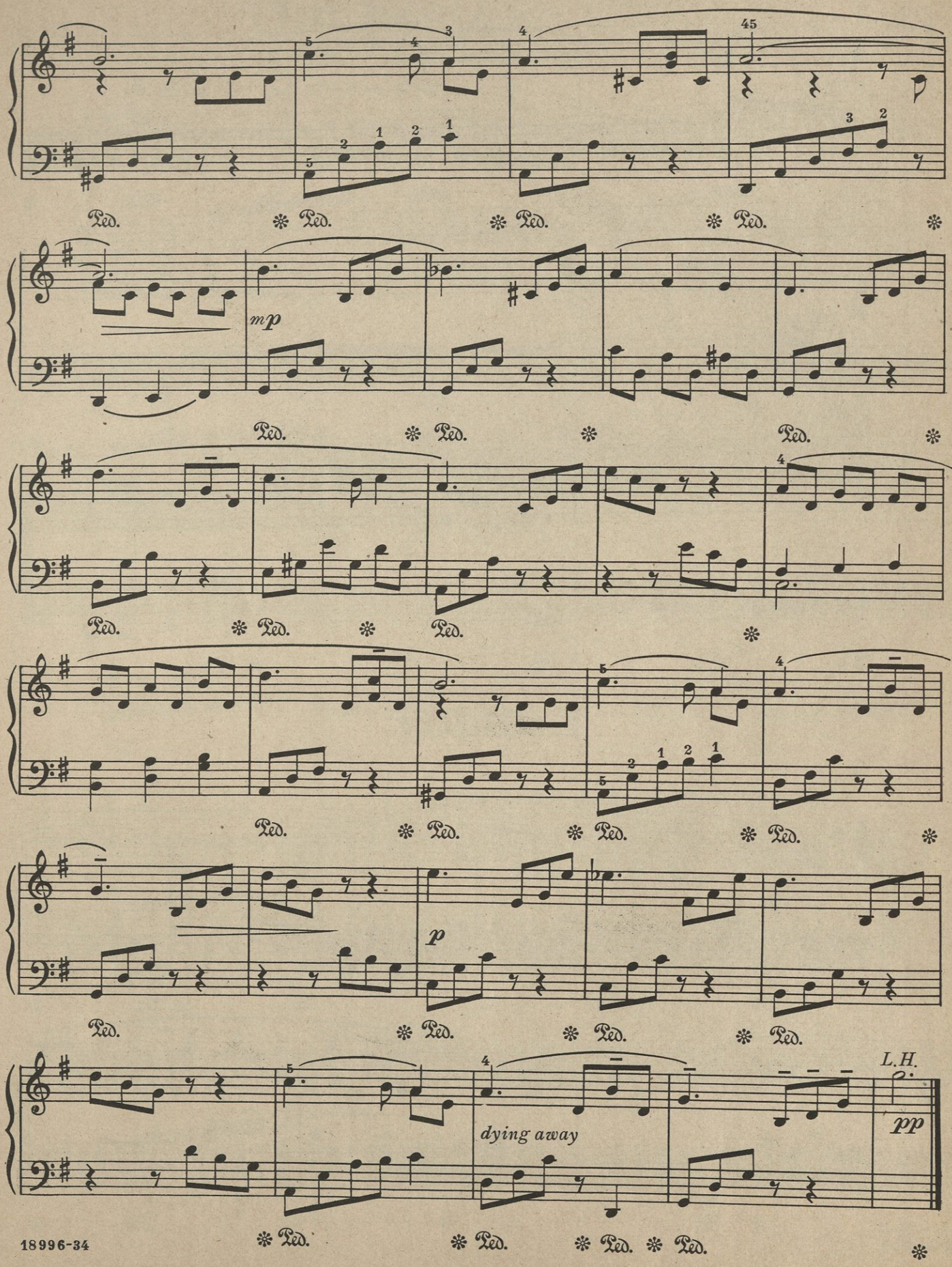




Lullaby.

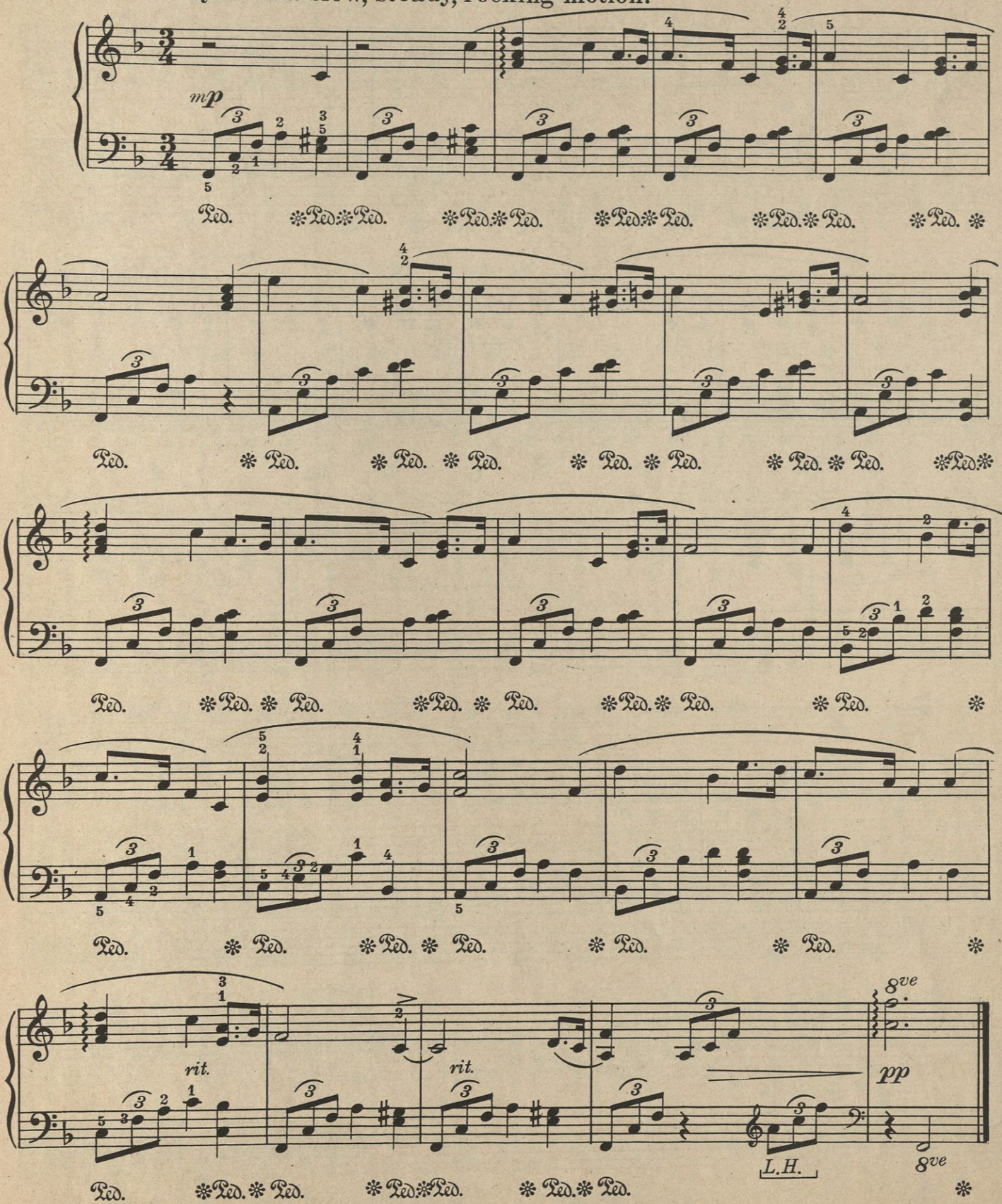
Slowly and wih much tenderness.




mp
p
dying away
L.H.
pp

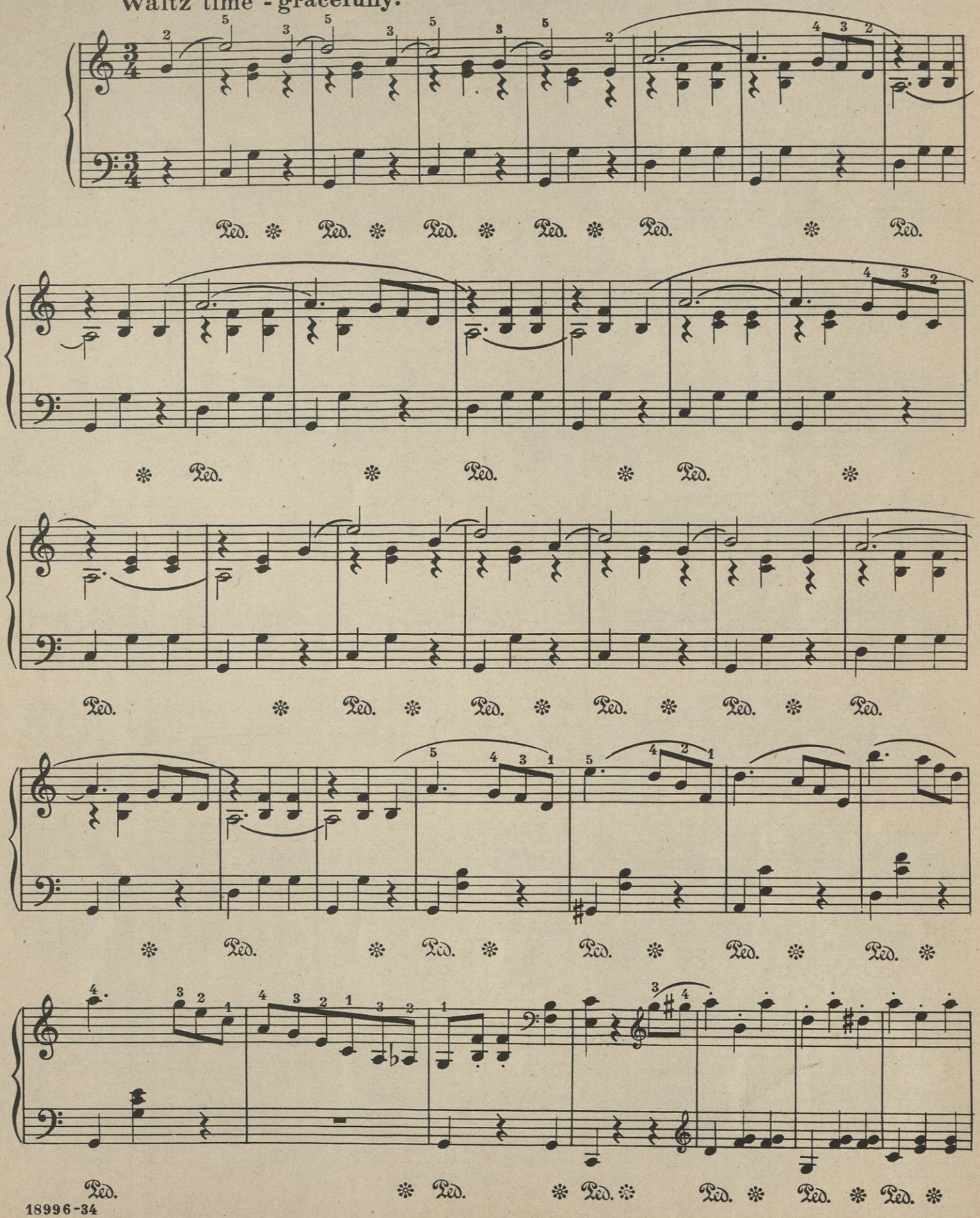
The Froggies Swimming School.

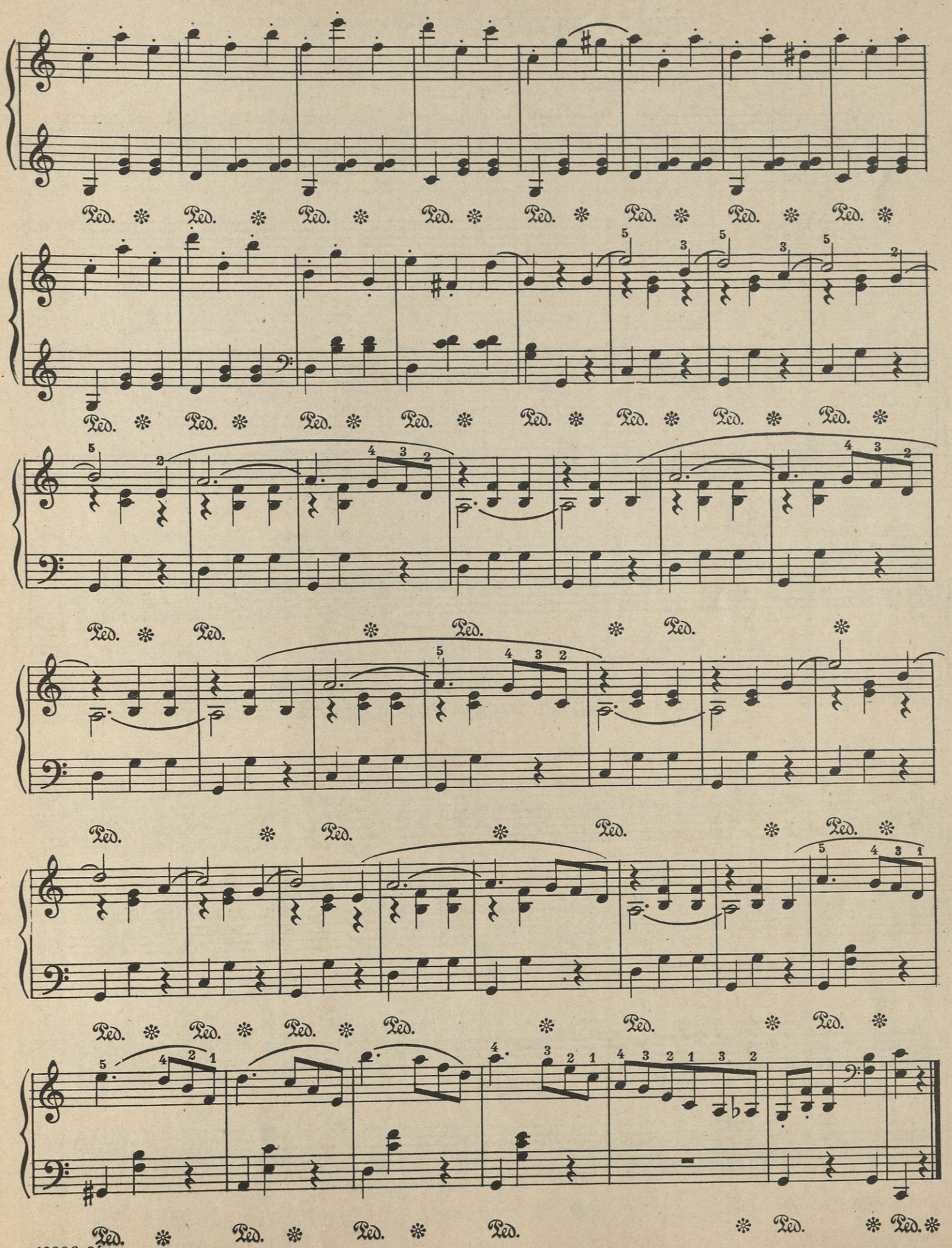
Play with a slow, steady, rocking motion.



Flying Birds.

Waltz time - gracefully.

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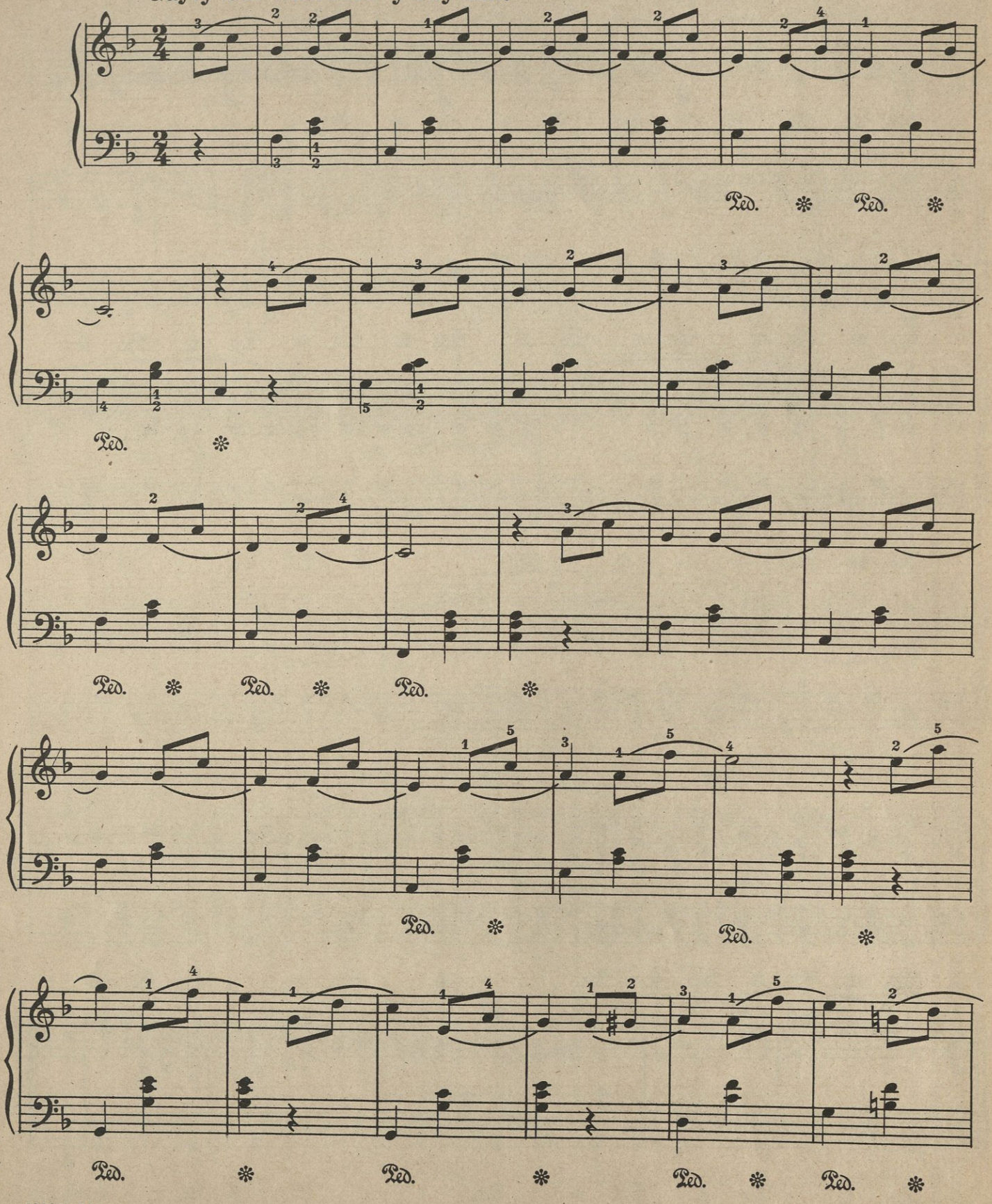
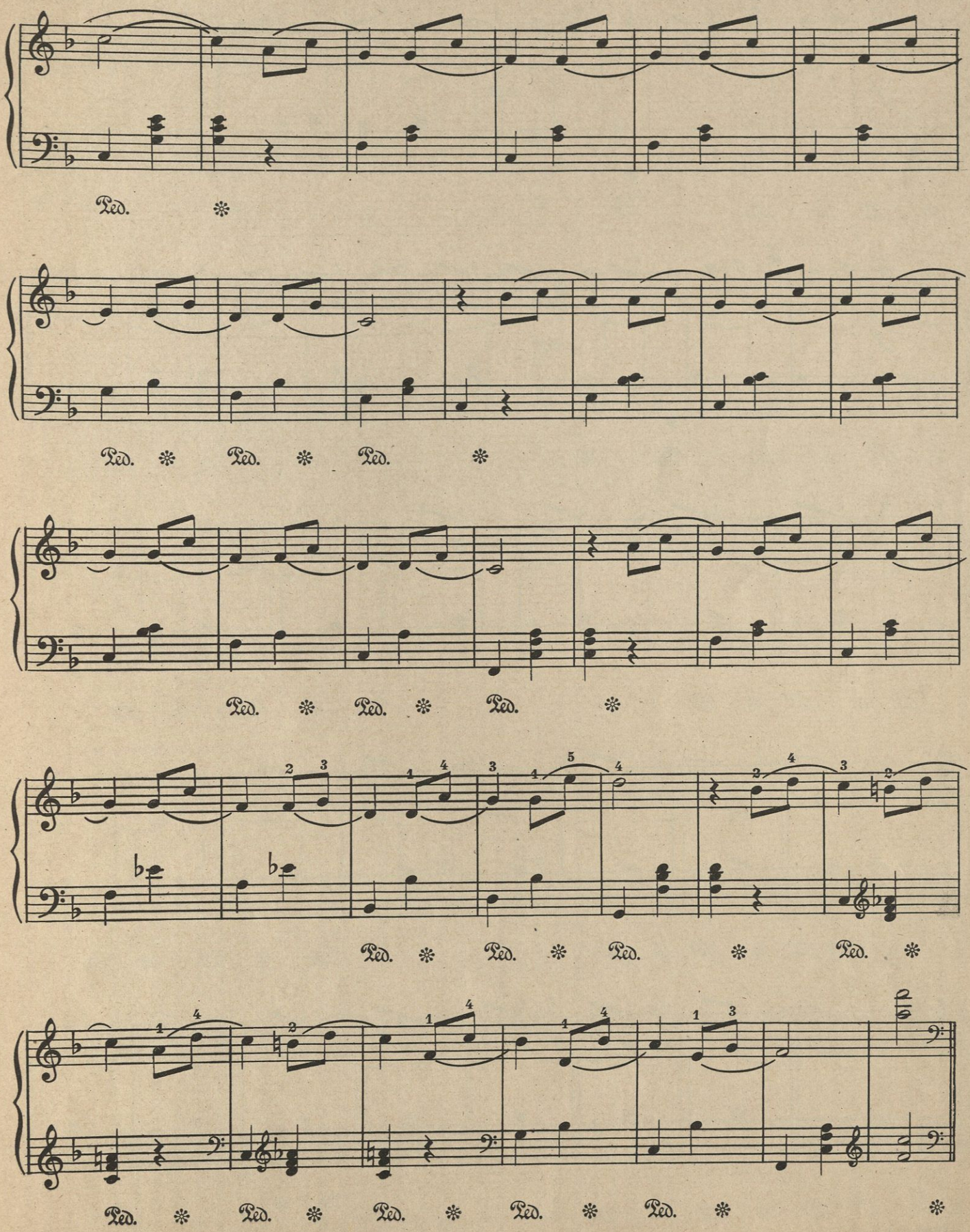
Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *
Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

Skipping Rope.

Gayly but with steady rhythm.

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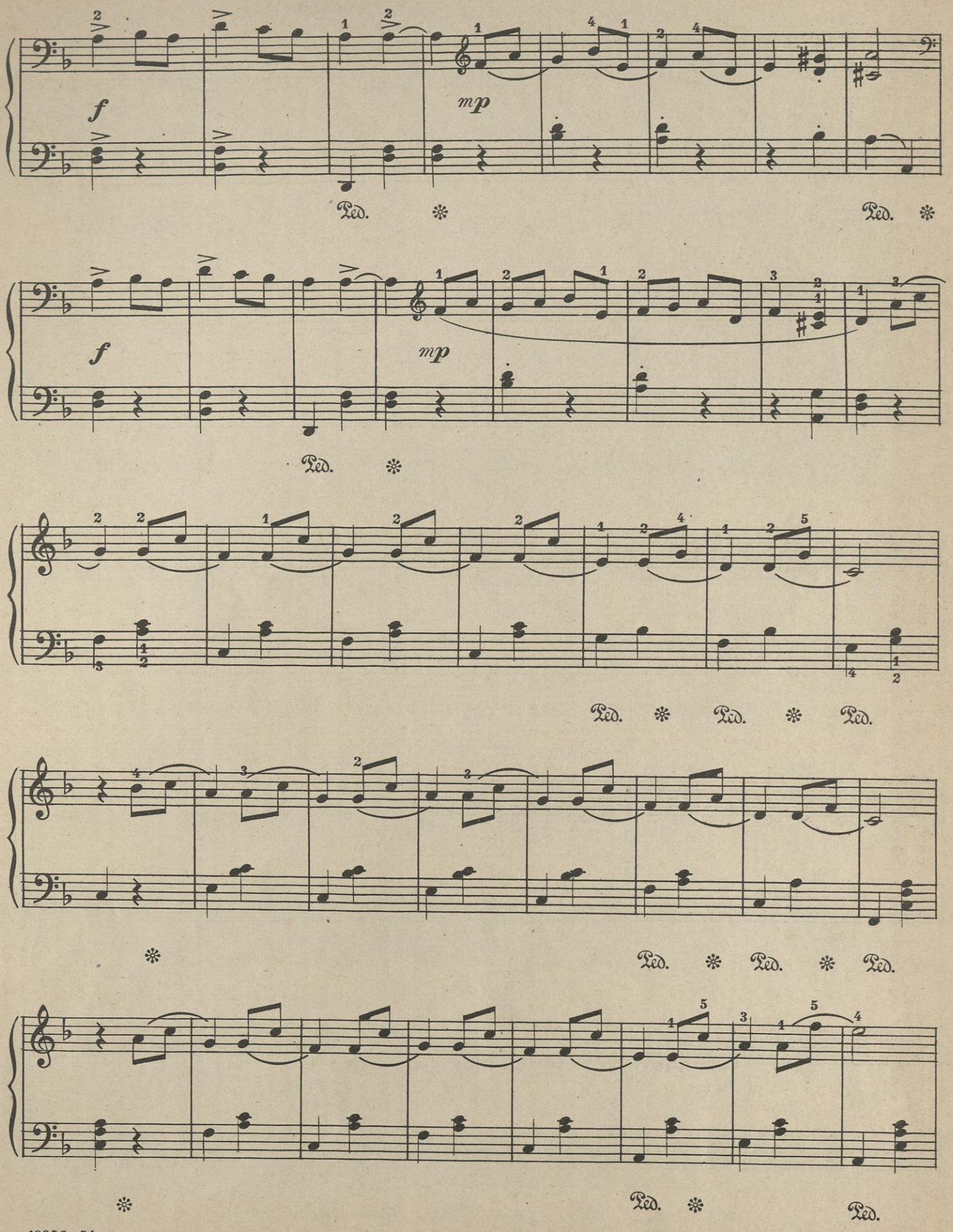
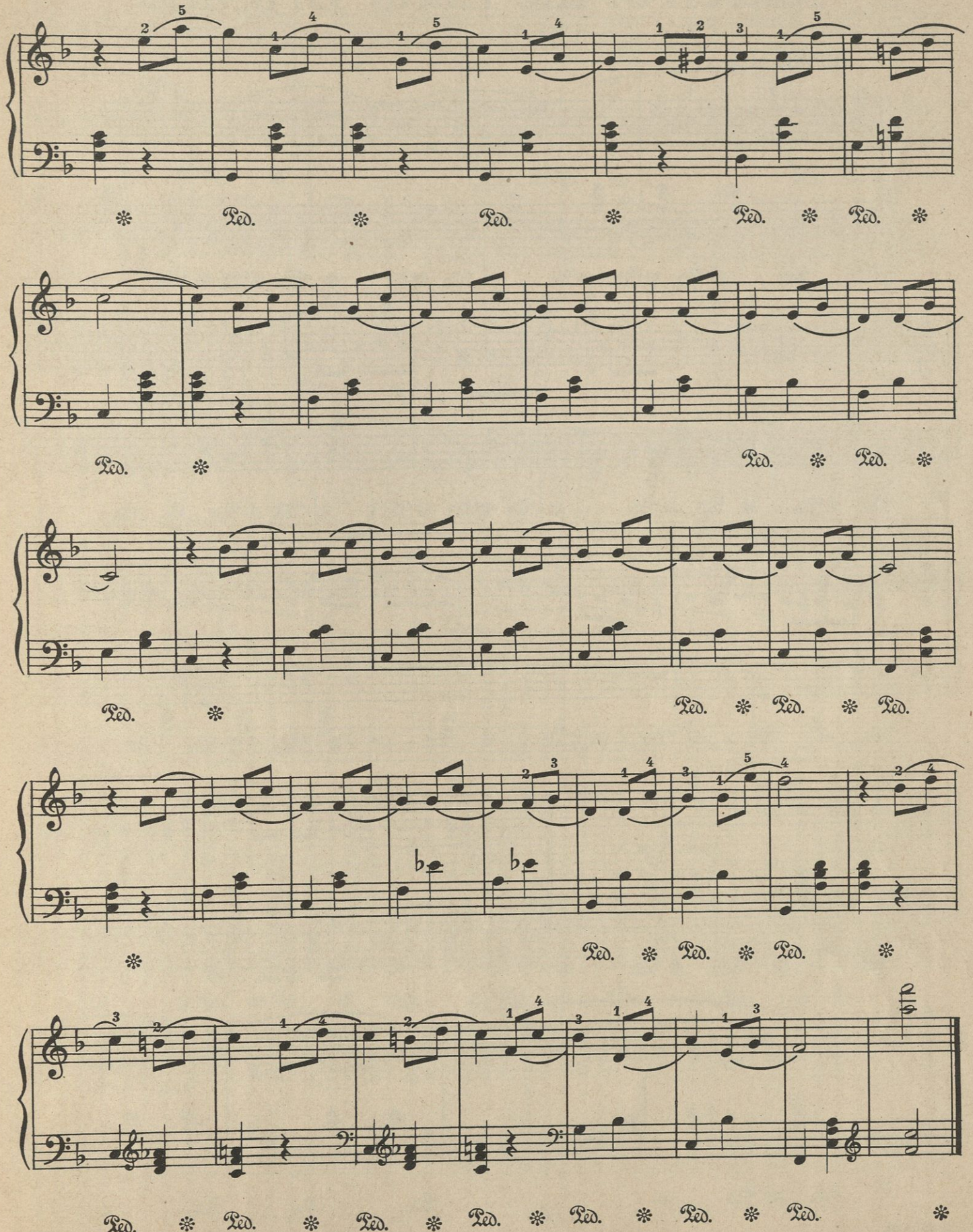

f
mp
Ped.
f
mp
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.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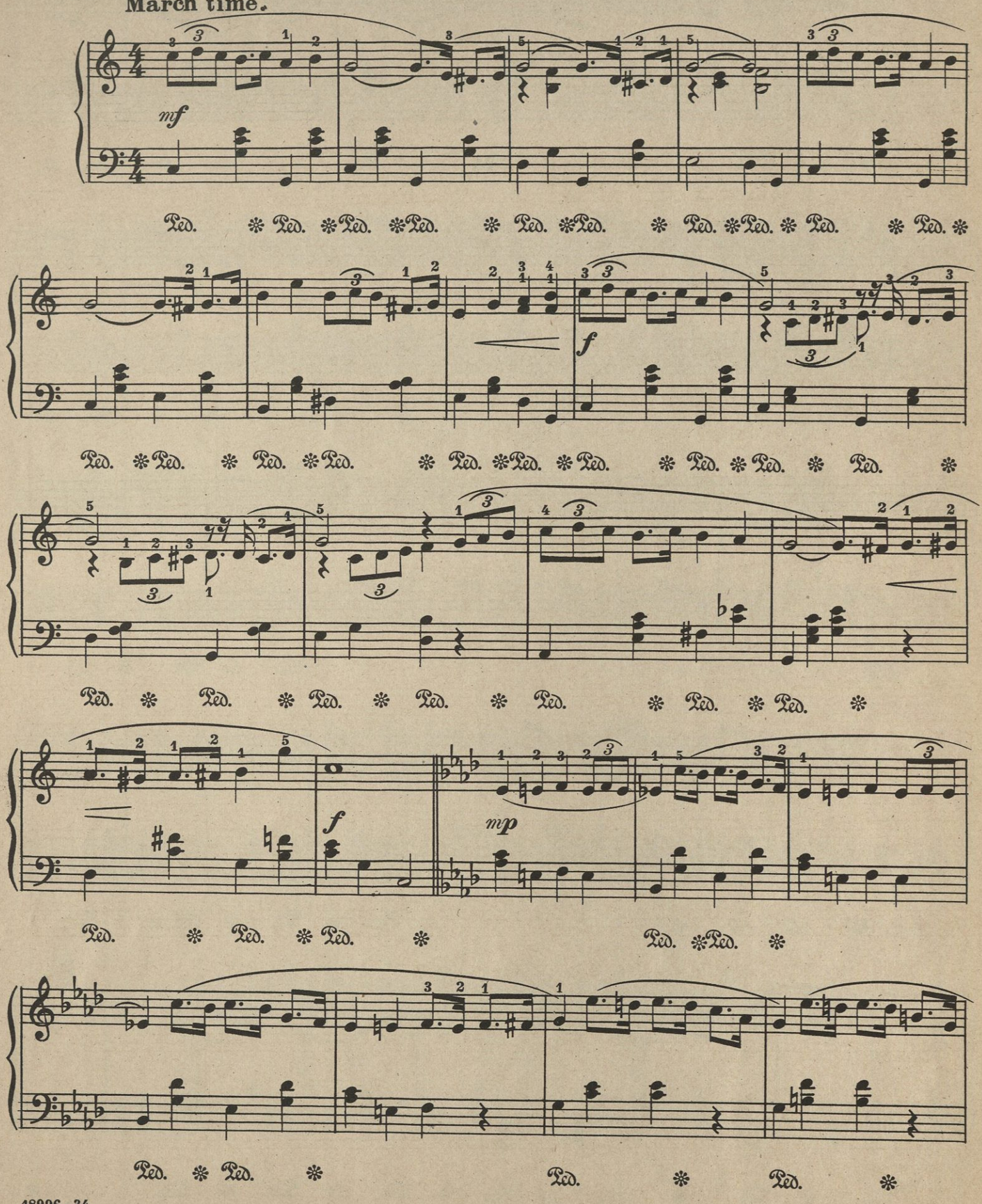
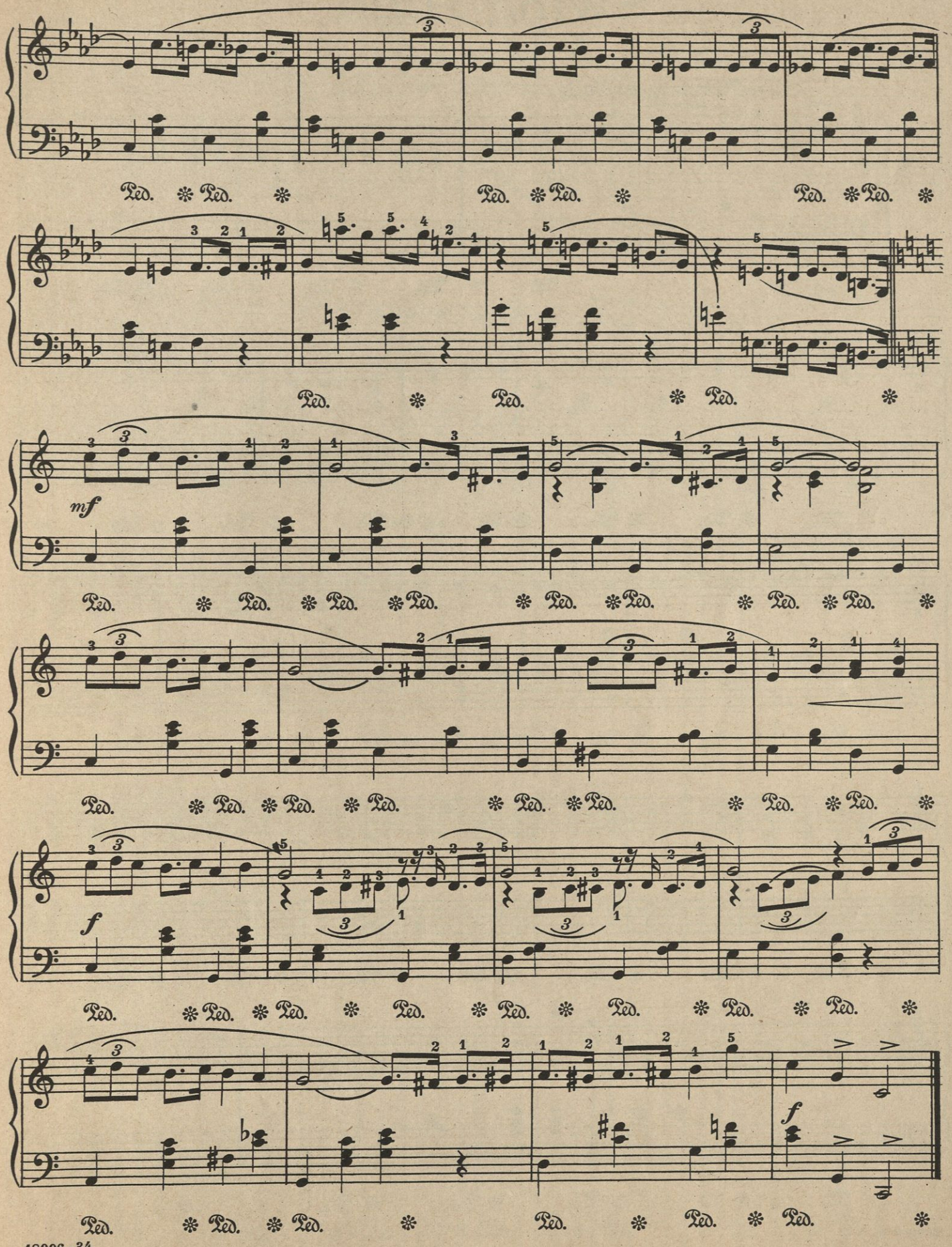
Ped. * Ped. * Ped.
Ped. * Ped. * Ped. *
Ped. * Ped. * Ped. * Ped.
Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

March of the Little Brigade.

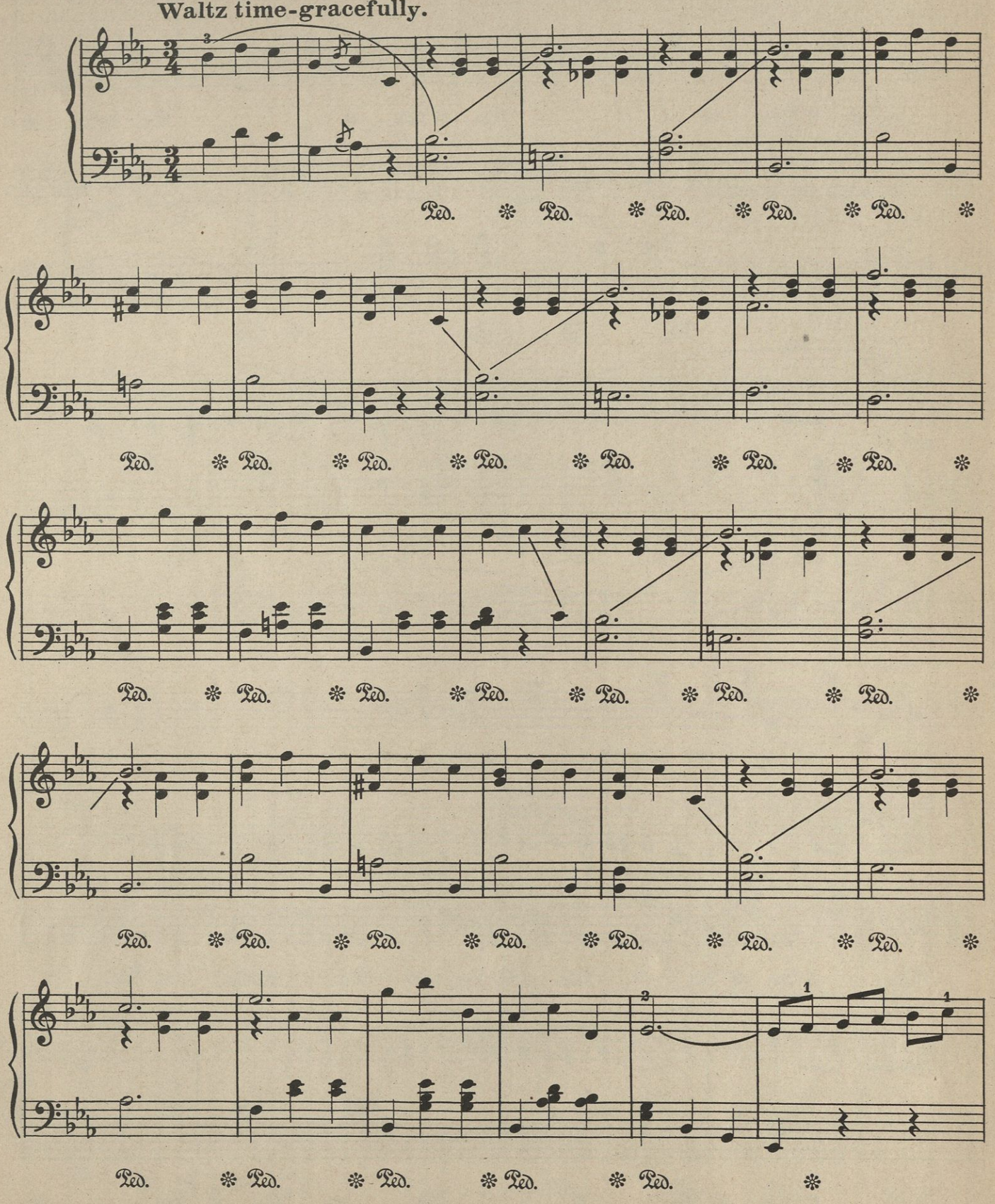
March time.

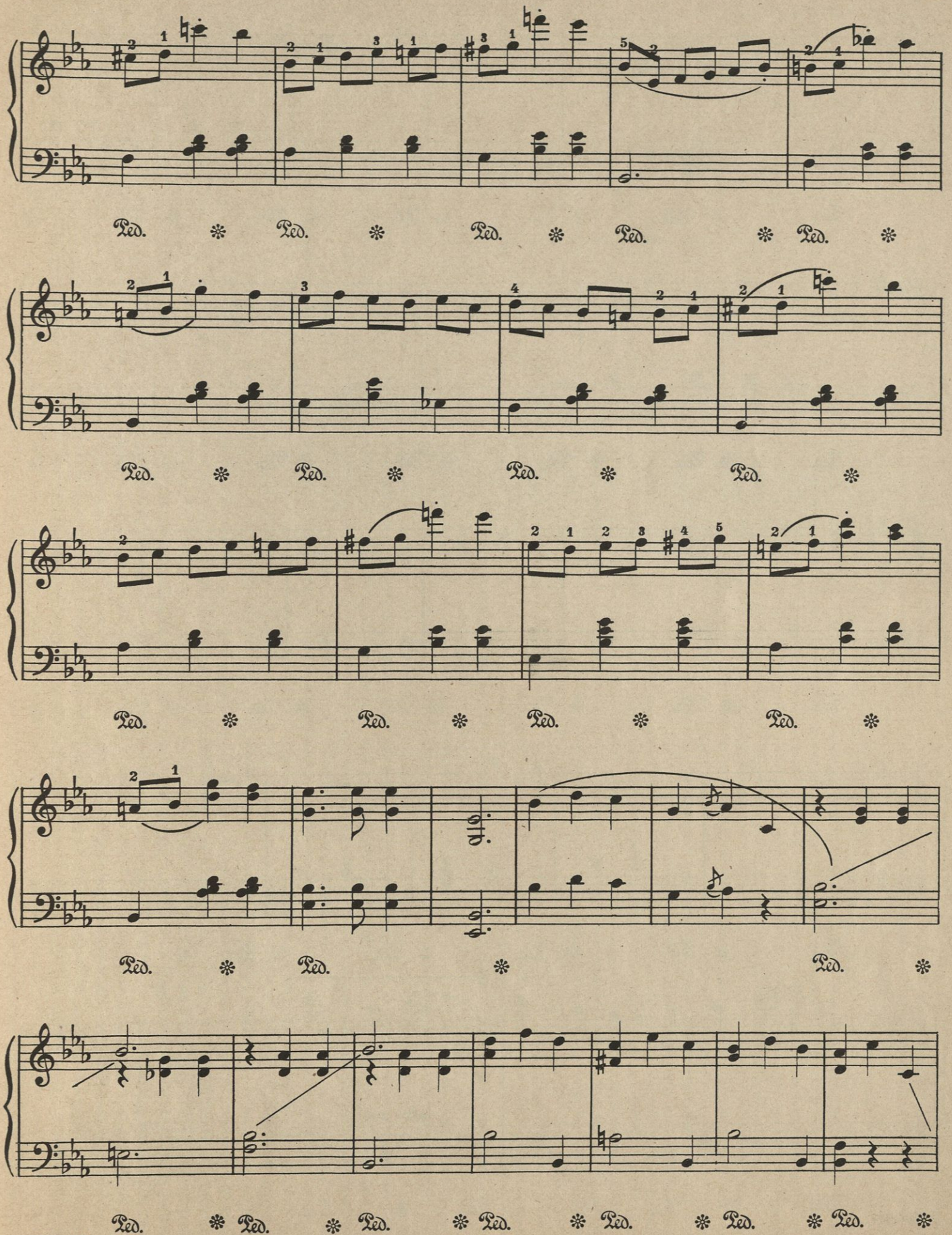



Ped. * Ped. *
mf
f
f

Swing High.

Waltz time-gracefully.

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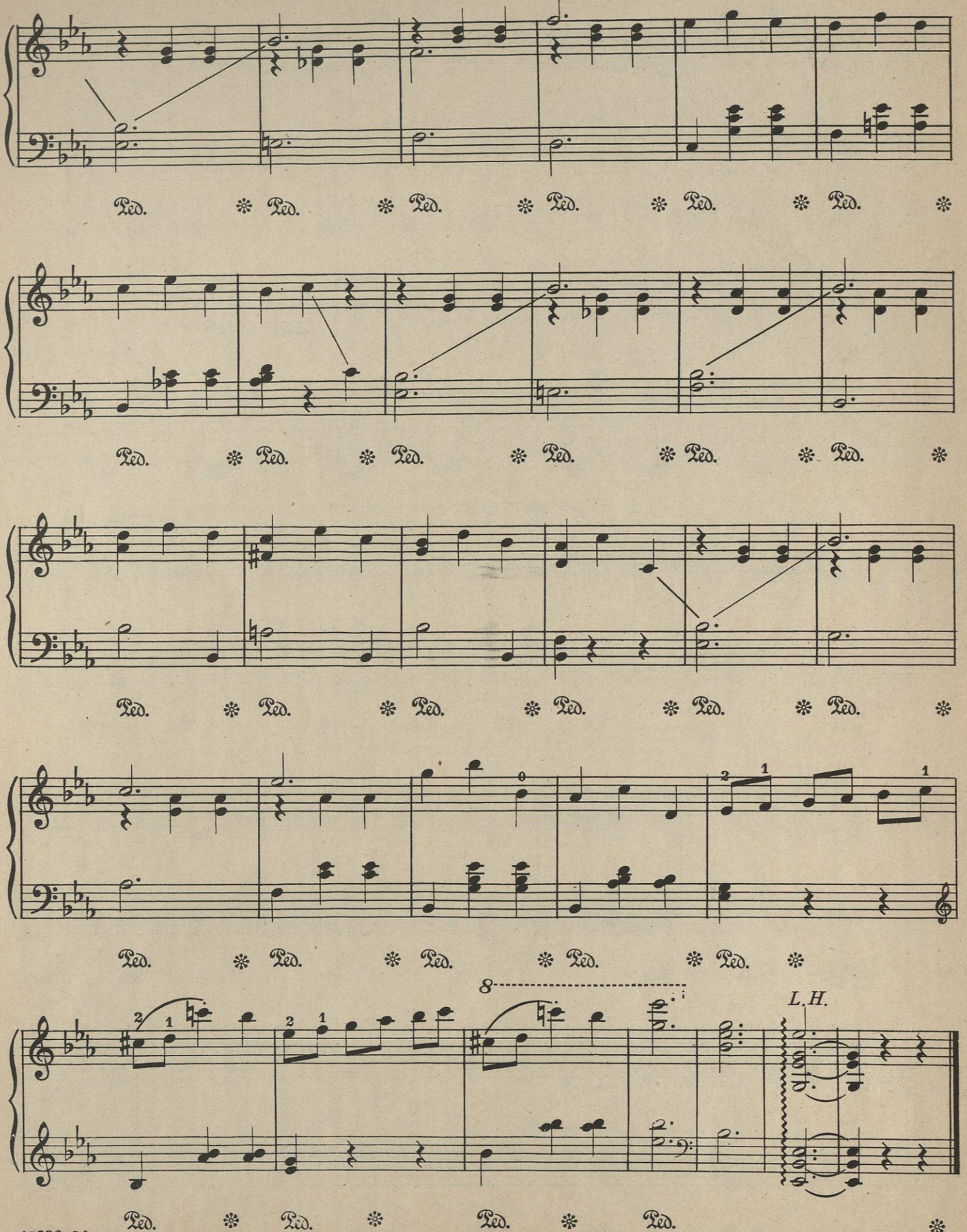
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Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *
Ped. * Ped. * Ped. * Ped. * Ped. *
8
L.H.
Ped. * Ped. * Ped. * Ped. *

Piano Music for Recreation and Study by Jessie L. Gaynor.

First Pedal Studies

For the Piano

By

Jessie L. Gaynor

Price, 60 Cents

In her FIRST PEDAL STUDIES Jessie L. Gaynor gives the very young player the fundamental work in pedal technic which must prepare for the efforts of the advanced student. It might even be said that Mrs. Gaynor's work is the more important as, in an understandable manner, it lays the foundation for the correct use of the pedals which makes for the success of future development.

A "Preface" explains the scope and purpose of the work, which was written because the author found her "young pupils eager to use the pedal before the music they were playing required it." Stress is laid on the fact that the "foot should press the pedal down at the note and hold it during the time value of the note;" also that the foot when raised for a rest, should remain in contact with the pedal to avoid waste motion and form the habit of intimacy between foot and pedal.

Mrs. Gaynor considers the latter part of the first year none too early for a child to begin to use the pedals, and her studies have been planned for use in connection with second grade material in general, and in particular with volumes one and two of her MINIATURE MELODIES.

A simple pedal notation makes clear the application of every principle advocated by the author, and there are studies for the right hand and left hand alone, as well as for both hands. It should not be forgotten that in FIRST PEDAL STUDIES the author, as in so many of her other works, has not based her book on theories, but on facts. The book is valuable to teachers, because it is the work of a teacher and the fruit of practical observation and experience.

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